

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

JUNE 20, 1962

Volume 68

Number 1

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN TWO SECTIONS • THIS IS SECTION ONE



Harling Charges Toll TV Misleads

(See Page 6)

High Court Gets New Censor Case

(See Page 9)

Joseph E. Levine, president of Embassy Pictures Corp., accepts a plaque presented by the Associated Motion Picture Advertisers honoring him for his contributions to the motion picture industry. The plaque cites Levine as "a dynamic innovator," and for his "extraordinary contributions to imaginative showmanship."

Columbia Summer Releases—Merchandising . . . See Page 11

20th
Century-Fox
presents

THE INDUSTRY'S MOST HONORED ATTRACTION!



HEMINGWAY'S ADVENTURES OF A YOUNG MAN

SELECTED for
*special tribute in the
Congressional Record by
Sen. Everett M. Dirksen!*

SELECTED as first
*official United States entry
for the Czechoslovakian
Film Festival!*

SELECTED by the
*Seattle World's Fair as
Best Picture of 1962!*

SELECTED for
*special 10-city
pre-release engagements!*

With The Most Exciting Cast Of The Season!

**RICHARD
BEYMER**

*as Nick
Adams*

**DIANE
BAKER**

as Carolyn

**CORINNE
CALVET**

as Contessa

**FRED
CLARK**

as Turner

**DAN
DAILEY**

*as Billy
Campbell*

**JAMES
DUNN**

*as
Telegrapher*

**JUANO
HERNANDEZ**

as Bugs

**ARTHUR
KENNEDY**

as Dr. Adams

**RICARDO
MONTALBAN**

as Major Padula

**SUSAN
STRASBERG**

as Rosana

**JESSICA
TANDY**

*as
Mrs. Adams*

**ELI
WALLACH**

as John

with
PAUL NEWMAN
*as
"The Battler"*

A
JERRY WALD

PRODUCTION

DIRECTED BY

MARTIN RITT

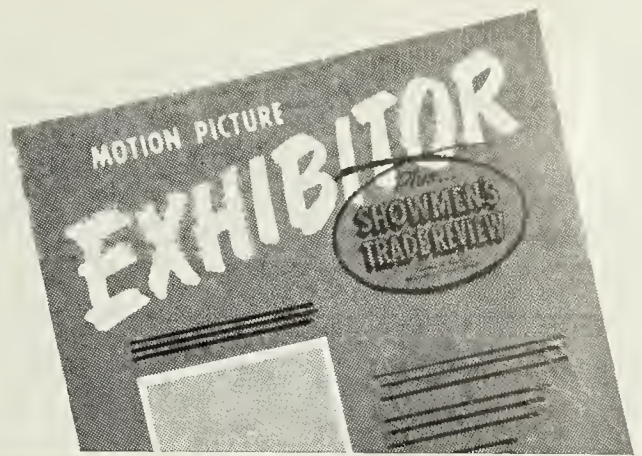
SCREENPLAY BY

A. E. HOTCHNER

CINEMASCOPE
COLOR by DE LUXE

The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 1

JUNE 20, 1962

BITING THE HAND THAT FEEDS YOU

A MOTION PICTURE STAR is made, not born. High-powered publicity campaigns, astute management, careful studio build-ups in the right parts—all are necessary before an unknown captures the public attention.

It is ironic, therefore, that these same stars should be a major cause of the film industry's decline, but such has been the case. Certainly, such an accusation can not be applied to every star, but the problem is still widespread enough to be dangerous.

When 20th-Fox, which has had more than its share of star-caused headaches recently, was forced to suspend production on "SOMETHING'S GOT TO GIVE," the impact on the industry generally was an indication of how serious this problem has become.

Marilyn Monroe may be a draw at the boxoffice, but there comes a point at which the unnecessary expenses charged to her temperament outweigh her ticket-selling value. It seems that 20th-Fox finally reached that point. She had appeared only 12 days out of a scheduled 33. While production costs soared and fellow workers cooled their heels, she flew to Washington to attend President Kennedy's birthday party.

Fox finally fired her, and we doubt if there was a single exhibitor who didn't applaud that decision. Miss Monroe had pleaded illness as the cause for her infrequent appearance on the set. However, at the same time, gossip columnists reported her frequent night club appearances in the company of another actor. She also said the studio was aware of her intention to attend the Kennedy party, but one can't help feeling she might have passed it up in deference to the fantastic sums of money she was costing the company that helped to make her.

After all, her career was not that solid. Her last two films, "THE MISFITS" and "LET'S MAKE LOVE" didn't set the world on fire, to put it mildly.

Perhaps, as has been rumored, Miss Monroe's real cause for an extremely uncooperative attitude stemmed from the fact that she was to receive "only" \$100,000 for the picture, under terms of a contract signed some time ago. Meanwhile, her co-star, Dean Martin, was to receive an estimated \$300,000. She seems to have conveniently forgotten the fact that it was 20th-Fox who made her a star with a fabulous build-up that cost plenty.

The story wasn't over, by any means. Following Miss

Monroe's dismissal, it was announced that Lee Remick, a beautiful, talented actress with a reputation for being co-operative during production, had been signed in her place. At this point, Dean Martin decided to take a walk. He would work only with Miss Monroe, he said, and his contract gave him full approval of his other co-stars.

Management must share the blame for such a deplorable situation. By catering to every whim of an ego-ridden performer, they make it next to impossible to produce a film in anything approaching a businesslike way. By what right does a performer of the questionable stature of Martin have cast approval? Shouldn't this be a matter for producer and director to decide? Isn't the actor's job to perform his part to the best of his ability and collect handsomely for doing so? In abdicating their power to the stars, Hollywood studios and producers may well be digging their own graves.

Here is another case that points up the same moral. The June 16 issue of Saturday Evening Post contains an article by Bill Davidson on the problem-plagued production of MGM's "MUTINY ON THE BOUNTY." Davidson reports that the actions on this film of Marlon Brando and similar stunts by other performers may well result in the death of Hollywood's star system. The final budget on "MUTINY" will reach \$27,000,000, and that is ridiculous. Lewis Milestone, who directed, told Davidson that Brando's recalcitrance, pettishness, argumentativeness, and sulking "*cost the production at least \$6,000,000 and months of extra work.*" He also observed the film should have been called "The Mutiny of Marlon Brando."

Milestone tells of Brando's childish stunts and adds, "*I can only say that the movie industry has come to a sorry state when a thing like this can happen, but maybe this experience will bring our executives to their senses.*" We echo that sentiment.

The time has come to crack the whip of reality over stars who seem to live in a make-believe world. How many millions is a name worth? It is time Hollywood answered that question, and when the price gets too high, the name must go, regardless of who it is.

Too many people depend on this industry for their bread and butter and clothes for their families. These are the good people that are on the set on time, ready to work, and expert in their trades. The industry needs them too much to cater to the whims of an irresponsible few.

THE HERALD TRIBUNE AND US

THE NEW YORK HERALD TRIBUNE used six columns of its front page recently to report the story that the White House had canceled its subscriptions to the paper. The newspaper indicated that the cancellation had come about because the President didn't like the way the Tribune reported the news. Later, columnist Drew Pearson reported that the paper was not dropped because it reported the news but because it didn't report a story critical of the former Republican administration.

Regardless of the real reasons behind the Presidential action, we couldn't help wondering what all the fuss was about.

MOTION PICTURE EXHIBITOR recently received a cancellation of eight subscriptions because we did print the news. It seems we carried a release issued by Sargoy and Stein to the effect that an underreporting suit had been filed. The boss-man of the circuit wrote, told us our story had resulted in him losing a bank loan, and added, "*You will please mark your records not to send us notice of renewal for your magazines for our theatres.*"

Moral: Even the bankers read MOTION PICTURE EXHIBITOR besides which we are still printing the news as it happens EVERY WEEK.

Herald Tribune, you are not alone.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Mrs. Mati Lober, wife of Lionel Lober, UA, executive, gave birth to a six pound 12 ounce girl, Sharon Nadine, at Doctors Hospital, N.Y. The infant, the Lober's first, is also the first grandchild of Louis Lober, United Artists vice-president.

Steve Mosier, manager of the Odeon and Esquire, Denver, announced the birth of a son.

Mrs. Elizabeth Myers, wife of Vincent Myers of United Artists home office payroll department, gave birth to a girl, Lorine Ann, June 11 at Samaritan Hospital, Brooklyn. It is the Myers' first child.

Mr. and Mrs. William O'Hare are the proud parents of twin boys, Michael and Matthew. Their father is director of advertising and publicity for Continental Distributing, Inc. The O'Hare's have two children.

Sick List

William Leggerio, manager of the Stanley, Utica, was recently discharged from Will Rogers Memorial Hospital after treatment for lung congestion.

Obituaries

Albert Kane Miles, 62, former eastern division manager of Paramount, and former southwestern division manager with headquarters in Dallas, died at his home in Hull, Mass. He had been with Paramount since 1924.

U-I Sales Meet Set

NEW YORK—Universal Pictures Company will hold a four-day sales executives conference here starting June 26 to finalize the company's distribution plans for the second half of its Golden Jubilee Year, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, who will preside.

Milton R. Rackmil, president of universal, will address the closing session and will participate in the meetings.

Charles Simonelli, assistant to the president, will participate in the meetings.

Philip Gerard, eastern advertising and publicity director, will participate in the meetings and will outline advertising and publicity plans on pictures to be released during the balance of the year as well as Golden Jubilee promotion plans for the remainder of the year.

Home office sales executives participating will be F.J.A. McCarthy, assistant general sales manager, and James J. Jordan, circuit sales manager.

Regional sales managers who will participate are Joseph B. Rosen from New York; P. F. Rosian from Cleveland; R. N. Wilkinson from Dallas; and Barney Rose from San Francisco. Mark Plottel, general manager of Empire-Universal, which handles the distribution of Universal's pictures in Canada, will attend, as will Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; and Jerome M. Evans, eastern promotion manager.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JUNE 18

68 Nations Invited To S.F. Festival

NEW YORK—Sixty-eight countries have been invited to participate in the Sixth Annual San Francisco International Film Festival to be held Oct. 31 through Nov. 13.

San Francisco Mayor George Christopher has addressed official invitations to government agencies, producers associations, and leading film production centers in each nation, encouraging both the entry of qualified film, and the participation of individual stars and directors.

Festival director Irving M. Levin is currently on an around-the-world trip to look for possible Festival entries. He will attend the Karlovy Vary Film Festival in Czechoslovakia this month and the Berlin Festival in July, and also visit the major film-producing capitals in Europe and Asia.

Included in his itinerary are stops in Stockholm, Amsterdam, Budapest, Rome, Baghdad, Bangkok, Singapore, Djakarta, Hong Kong, and Tokyo. Levin has announced that he is particularly looking for "first films" from young directors.

A panel of three judges is planned for the 1962 Festival—one from the United States, one from Europe, and one from the Orient.

The San Francisco Festival is the only U.S. film event recognized by the International Federation of Film Producers Associations in Geneva. Last year's Festival attracted entries from more than 50 nations.

Each year, the Festival has sought a leading America film but has not been successful thus far in attracting such an entry. This may be the year that the U.S. makes its bid for honors by submitting such a film.

Festival screenings are conducted in the Metro Theatre, and the event since its inception has grown in popularity and importance each year. Film industry and civic dignitaries are expected to attend.



Harold Roth, director of domestic sales for Samuel Bronston Productions, recently arrived in Madrid for talks on "55 Days At Peking" and was met at the airport by, left to right, Robert Lawrence, film editor; Nicholas Ray, director; and Paul Lazarus, vice-president, Samuel Bronston Organization.



BROADWAY GROSSES

Trio Opens Big

NEW YORK—"A Touch of Mink," "Mr. Hobbs Takes A Vacation," and "Lolita" hyped Broadway business with good openings.

"THE MAN WHO SHOT LIBERTY VALANCE" (Paramount). Capitol stated that the fourth week was \$12,000.

"EL CID" (Allied Artists). Warner hit \$20,000 during the 27th week, in the second week of non-reserved seat performances.

"MY GEISHA" (Paramount). Opened with \$21,000 for the first week at the DeMille.

"THE MIRACLE WORKER" (UA). Down to \$12,000 for the fourth week.

"ADVISE & CONSENT" (Columbia). After big opener last week, did solid \$33,000 in its week at the Criterion.

"WEST SIDE STORY" (UA). Rivoli did \$36,000 in 35th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace hit \$23,000 for 27th road show week.

"A TOUCH OF MINK" (Universal). Ra. up \$123,600 for first three days; finished first week with \$190,000 at Radio City Music Hall.

"MR. HOBBS TAKES A VACATION" (20th Fox). Did \$45,000 in first week at the Paramount.

"LOITA" (MGM). Did a solid \$52,000 for first week at the State.

J.D.-Film Tieup Denied

CHAMPAIGN, Ill.—Margaret G. Twyman, director of the community relations department of the Motion Picture Association of America, addressed the Citizenship Conference of the Illinois Homemakers Extension Federation meeting on the University of Illinois campus. Nearly 500 women from all parts of the state were on hand at the final banquet when Mrs. Twyman spoke on "Citizenship and the Cinema."

Commenting on the complete lack of facts to back up the false charges that motion pictures have been responsible for the increased rate of juvenile delinquency and crime, Mrs. Twyman stated: "The primary danger in this deluded thinking is that the temptation for parents to blame motion pictures and other mass media for the errant and irresponsible behavior of their children blinds these same parents to the real causes . . . and more importantly, blinds them to their own responsibility for the attitudes and behavior of their children."

In referring to the clamor of pressure groups demanding the censorship of films, Mrs. Twyman commented on the need for parents to acquaint themselves with sources of information on current films.

Krim Reveals UA Production Plans

Earnings Continue Rise As 36-Month Release Schedule Indicates Surge Will Carry Through 1964

NEW YORK—At the annual United Artists stockholders meeting, chairman of the board Robert S. Benjamin reported that UA's first quarter net earnings for 1962 after provision for income taxes of \$841,000 were \$916,000, compared with net earnings of \$879,000 for the comparable period of the previous year. President Arthur B. Krim, in his statement to the shareholders gathered at the Astor Theatre on Broadway, announced a 36-month program of completed motion pictures and films in production which he stated would assure the company a continuing increase in motion picture revenues through 1964.

The gross world-wide income for the first quarter of 1962 totaled \$32,065,000, against \$26,965,000 for the like period in 1961, Benjamin told the shareholders.

The quarterly net represents earnings of 53 cents per share on the 1,729,473 shares outstanding on March 31, 1962. This compares with net earnings of 51 cents per share for the first quarter of 1961.

United Artists previously reported a net of \$4,042,000 for 1961 on a gross of \$112,717,000.

Krim also announced that all operations of United Artists, including theatrical motion pictures, records, music, and television, were continuing to show a profit, and that future growth was anticipated.

The following outstanding motion pictures were named as highlights of the unprecedented inventory of future releases.

Films in release during the remainder of 1962:

These are headed by two international box-office hits, the Academy Award-winning roadshow attractions "West Side Story" and "Judgment at Nuremberg."

Other 1962 films in their general order of release are "The Miracle Worker," starring Anne Bancroft and Patty Duke, produced by Fred Coe and directed by Arthur Penn; "The Road to Hong Kong," starring Bing Crosby, Bob Hope, and Joan Collins, produced by Melvin Frank and directed by Norman Panama; "Bird Man of Alcatraz," starring Burt Lancaster, produced by Stuart Millar and Guy Trosper, and directed by John Frankenheimer; "Jack the Giant Killer," in Technicolor starring Kerwin Matthews, produced by Edward Small, and directed by Nathan Juran; "Phaedra," starring Melina Mercouri, Anthony Perkins, and Raf Vallone, produced and directed by Jules Dassin; "Pressure Point," starring Sidney Poitier and Bobby Darin, produced by Stanley Kramer, and directed by Hubert Cornfield; "Kid Galahad," starring Elvis Presley, produced by David Weisbart, and directed by Phil Karlson in Color by DeLuxe; "The Manchurian Candidate," starring Frank Sinatra, Laurence Harvey, and Janet Leigh, produced by George Axelrod and John Frankenheimer, and directed by Frankenheimer; "Two for the Seesaw," starring Robert Mitchum and Shirley MacLaine, directed by Robert Wise, and produced by Walter Mirisch; and "Taras Bulba," starring Tony Curtis and Yul Brynner, produced by Harold Hecht, and directed by

"Hobbs" Replaces "Requiem" As U.S. Entry In Berlin

WASHINGTON, D.C.—Columbia requested that their entry, "Requiem For A Heavyweight," be withdrawn as official U.S. entry in the Berlin Film Festival and that it be considered for the Venice Festival instead.

A USIA spokesman said that though the film is being considered for Venice, the choice will be made by the Hollywood Guilds committee.

The 20th-Fox film, "Mr. Hobbs Takes A Vacation," which had been slated for showing on an invitational basis, now becomes the official U.S. entry, while "Out Of The Tiger's Mouth," independent Wes Ruggles, Jr., and Tim Whelan production, moves into the invitational position.

James Stewart, official U.S. delegate to the Berlin Festival, which gets underway June 22, was due in Washington this week for a briefing at USIA by Edward R. Murrow and George Stevens, Jr., and State Department representatives.

Maureen O'Hara, Jennifer Jones and Tony Curtis are expected to attend the XII Berlin International Film Festival which will continue through July 3.

Sachson Joins Cinesell

NEW YORK—Monroe Sachson has been appointed vice-president in charge of sales for Cinesell International, world-wide motion picture promotion division of York, Rubin and Belpert, Inc. advertising agency, it was announced by Allen S. York, president.

Before coming to Cinesell, Sachson was an independent film and television producer and head of his own firm.

J. Lee Thompson in Eastmancolor and Panavision.

Films completed or shooting for release during 1963:

"A Child Is Waiting," starring Burt Lancaster and Judy Garland, produced by Stanley Kramer and directed by John Cassavetes; "Dr. No," starring Sean Connery, produced by Albert E. Broccoli and Harry Saltzman, and directed by Terence Young; "Five Miles to Midnight," starring Sophia Loren, Anthony Perkins, and Gig Young, produced and directed by Anatole Litvak; "The Grand Duke and Mr. Pimm," starring Glenn Ford, Hope Lange, Charles Boyer, and Ricardo Montalban, produced by Martin Poll and directed by David Swift in Technicolor and Panavision; "The Great Escape," starring Steve McQueen, James Garner, and Richard Attenborough, produced and directed by John Sturges in color and Panavision; "The Caretakers," starring Robert Stack, Polly Bergen, and Joan Crawford, produced and directed by Hall Bartlett; "Tom Jones," starring Albert Finney, produced and directed by Tony Richardson in Eastmancolor; "It's A Mad, Mad, Mad, Mad World," starring Spencer Tracy, Milton Berle, Sid Caesar, Ethel Merman, Buddy Hackett, Mickey Rooney, Jonathan Winters, Phil Silvers, Jimmy Durante, Peter Falk, Edie Adams, Terry-Thomas, Arnold Stang, Eddie "Rochester" Anderson, Dick Shawn, and Dorothy Provine, produced and directed by Stanley Kramer in Technicolor

(Continued on page 20)

Conn. Exhib Predicts Failure For Pay-TV

HARTFORD — Bernard Menschell, president of the Outdoor Theatres Corporation of Connecticut, and chairman of the Anti-Toll TV Committee of Connecticut, has predicted failure for the \$10 million RKO General-Zenith Radio Corporation Pay-TV project beginning June 29 on WHCH-TV (channel 18), Hartford.

Freely acknowledging that motion picture exhibition has a selfish interest in fighting pay-tv, Menschell contended that the interest fully corresponds with the public interest.

"Pay-tv cannot succeed financially unless it makes an appeal to a mass audience," he remarked. "It cannot do that unless it taps the same pool of artistic talent available for free television."

At the same time, Menschell stressed the results of a pay-tv system in Etobicoke, a Toronto suburb. "There, Paramount owns both the tv system and a chain of theatres. The tv system is losing money while plans are under way to build another theatre. Hockey games, once broadcast on free-tv, are now on pay-tv."

If pay-tv does succeed, he concluded, it will be at the expense of free television.

Exhibitors here learned that Paramount would class WHCT-TV, Channel 18, which RKO General plans to use for pay tv using the Phonevision system, as a subsequent run 17 days after first-run and presumably day-and-date with the theatrical subruns.

Meanwhile, it was learned that John H. Pinto, vice-president, RKO General-Phonevision had signed with Al Bolan, Championship Sports, Inc., vice-president, for the closed tv rights to the Patterson-Liston heavyweight title fight next September from Comiskey Park, Chicago. Terms of the deal were not available, but it was indicated that cost to subscribers will be \$3.50.

No Hartford theatre has taken the previous two Patterson fight telecasts on closed circuit, big screen tv. Whether the Sept. 25 telecast will be offered to theatres in Hartford and vicinity, if any desire it, could not be learned at press time.

Reade Kiddie Series

NEW YORK—Al Sherman, co-ordinator for the Children's Adventure Series introduced in the United States through Walter Reade, Inc., will visit London to hold discussions with officials of the Children's Film Foundation of England, creators of the program.

While there, Sherman will participate in the selection of additional films for the Adventure Series.

The Adventure Series was premiered in the United States last summer and a series of test engagements were held in leading circuits including Paramount Theatres; Stanley-Warner Theatres; K-B Theatres; Associated Independent Theatres; Cooper Foundation Theatres, among others.

Based on the success of these engagements, Walter Reade, Inc., and Continental Distributing, Inc. will undertake to present the Adventure Series on a mass basis in the forthcoming year.

Harling Charges Phonevision Ads Mislead Public About Programming

HARTFORD, CONN.—RKO General-Zenith Phonevision of Hartford, Conn., which is preparing to start pay tv testing on a limited scale on June 29, was charged by Philip F. Harling, chairman of the Joint Committee Against Pay TV, and a member of the Connecticut Committee Against Pay TV, with continuing to mislead and "bamboozle" the public about its programming.

Harling took exception both to full page newspaper ads taken in Hartford newspapers by Phonevision, in which it stated it would present "new motion pictures" . . . "this Summer" . . . "such as 'The Music Man' and 'Hatari,'" and to what he termed the system's constantly changing definition of the type of motion picture film it will present.

He said that the United States District Court of Appeals specifically charged the Federal Communications Commission with supervising Phonevision's advertising, promotion, and exploitation, in view of exhibitor complaints during the FCC hearing that Phonevision was making programming claims it could not fulfill.

He said that upon good authority it was learned that while Warner Bros. "Music Man" will play special pre-release engagements this summer, it will not be available to first-run Hartford theatres, and then subsequent-run Hartford theatres, until the late fall or early winter at the earliest, so that the film cannot possibly appear on Phonevision this Summer.

Further, he said, "Hatari" will probably not be put into general release by Paramount until August, and according to his information, Paramount's arrangement with Phonevision is to give it pictures 17 days after completion of Hartford first run. It is therefore unlikely this film would be available to pay tv until the fall, at the earliest.

Harling said that after careful analysis of the Phonevision ads, and a brochure it has just issued, he and fellow exhibitors have come to the conclusion that Phonevision has not been consistent in its programming claims.

Thomas F. O'Neil, RKO General president, when testifying before the FCC, said the station would present "box office attractions," which O'Neil defined as first-run pictures, Harling said.

Since then, he said, John Pinto, RKO General vice-president in charge of the pay tv operation, was quoted in trade and commercial newspapers with saying that the station would present "first subsequent runs" of new pictures, showing them "about one month after their theatrical premieres." Then, Pinto on June 3 was quoted in commercial newspapers as saying the station would present "major current pictures," and specifically named "The Music Man." This, Harling said, is misleading to the general public which is not aware of the distinction of runs and availabilities.

"Despite being placed on notice by both the FCC and the United States District Court about making program claims which we as motion picture exhibitors claimed are misleading," Harling said, "Phonevision is continuing this practice. They are trying to get the public to invest in equipment and carrying charges by promising motion picture entertainment they cannot deliver in the manner they claim."

Atlanta Theatres Integrate; No Adverse Incidents Noted

ATLANTA—The major movie theatres in downtown Atlanta are now operating on a completely desegregated basis, according to all available information.

After 30 days control period in the month of May, all racial and numerical barriers were dropped June 1 at the Fox, Loew's, Rialto, and Roxy.

Frank Holloway, student leader with the militant Committee on Appeal for Human Rights, reported that no adverse incidents had been reported as a result of the move.

"Everything is going along smoothly, and there have been no incidents," Holloway said.

Other theatres in the downtown area are not in the desegregated group, according to the best available information.

Twin Bow For "Mutiny"

NEW YORK—"Mutiny on the Bounty" will have twin world premieres at Loew's State, New York, and the Egyptian, Los Angeles, about Nov. 1, it was announced by Robert Mochrie, Metro-Goldwyn-Mayer vice-president and general sales manager. Between then and the end of 1962, some 22 other cities will begin reserved-seat presentations.

Release pattern, according to Mochrie, will be similar to that of "Ben-Hur." Many of the theatres already set are the same in which that great attraction was first presented.

Republic Reports Earnings

HOLLYWOOD—Victor M. Carter, chairman of the board, Republic Corporation, announced that earnings for the first half of fiscal 1962, ended April 28, totaled \$974,328, equal to 32 cents a share on the average number of shares outstanding during the period and after payment of \$200,000 in preferred dividends. This compares with net income of the previous year of \$1,275,010, or 54 cents a share.

"This type of bamboozling is, we feel unethical," Harling said. "It is our intention to bring this to the attention of the proper governmental agencies."

He said that these new picture policy announcements "must make one speculate" as to whether Phonevision is not retreating from the very positive stand about first run pictures it took before the FCC. It also is further cause for speculation, he declared, in view of the watered-down advertising, if Phonevision is not considering amending its application to the FCC, as to the type of entertainment and programming it now plans to deliver.

Recently the Connecticut Committee filed with the United States Supreme Court a writ of certiorari, asking the High Court to review the District Court findings, with the view of upsetting the FCC authorization on the grounds the FCC lacks jurisdiction to okay the test, because pay television was not envisioned when the Communications Act was adopted. Only Congress has such authority, it is argued by Marcus Cohn of Washington, D.C., the exhibitors' attorney.

World-Wide Messages Hail U-I 50th Birthday

NEW YORK—Messages from all parts of the world written by Government leaders, civic officials, and industry executives have been received by Universal Pictures Company president Milton R. Rackmil on the occasion of the company's 50th birthday, marking the highlight of a year-long Golden Jubilee celebration.

Senator Clair Engle of California took the floor of the U.S. Senate to congratulate Universal, Rackmil, and the company's personnel, and said, "The most dynamic aspect of Universal's activities lies in the distribution of its films and newsreels around the world. There is, I believe, no better way to get people in foreign lands to like us and to get them to understand us. Nothing does this more effectively than the motion picture. For many years, Universal has done its share in creating in countries abroad a better understanding of Americans and the American way of life."

"We are the servants of the public." This is the underlying philosophy of Universal's president Milton Rackmil, and it is shared by his whole organization. In Universal we have another example to prove that in war and in peace, the motion picture industry is a moving force in public-spirited causes.

"My congratulations to Universal Pictures on its 50th birthday and my sincerest commendations to Milton Rackmil," Senator Engle said in conclusion.

Hon. Luther H. Hodges, United States Secretary of Commerce, in a letter to Rackmil, extended his congratulations to Universal and its employees throughout the world.

"As the first producing company in the picture industry to reach the half-century mark, you have compiled a commendable record of achievement in providing entertainment and education for theatre patrons world-wide. In addition you and your exhibitors have supported and taken part in numerous community projects for public and national good. Keep on producing and growing," Hodges wrote.

Eric Johnston, president, Motion Picture Association, wired Rackmil, "You can be justly proud of the wealth of magnificent entertainment Universal has given and continues to give the world. Universal has enjoyed an exciting and successful 50 years and I would like to add my sincere wishes to those of your host of friends for many more decades of continued success for the company."

Legion Lauds "Gigot"

NEW YORK—In a unique and unprecedented endorsement for a film, the National Legion of Decency issued the following statement in behalf of the 20th Century-Fox release "Gigot":

"Eloquent in its simplicity, innocence and compassion, the film should prove to be a memorable experience for all who see it. The National Legion of Decency highly recommends 'Gigot' to the patronage of the entire family."

Tent 35 Goes To Races

NEW YORK—Variety Club Tent 35 will hold "A Night at Yonkers Raceway" on July 25, in conjunction with its sports committee. The entire proceeds will go to the Bill Corum Fund for orthopedically handicapped children. One center has already been established in Nassau County and the results of this center have been most encouraging. It is planned to raise \$15,000 through this "evening."

IT'S A HIT!...

...with critics...

"I RECOMMEND IT AS A FUN PICTURE...A TREAT! MY ADVICE IS TO SEE IT!" —Wanda Hale, Daily News

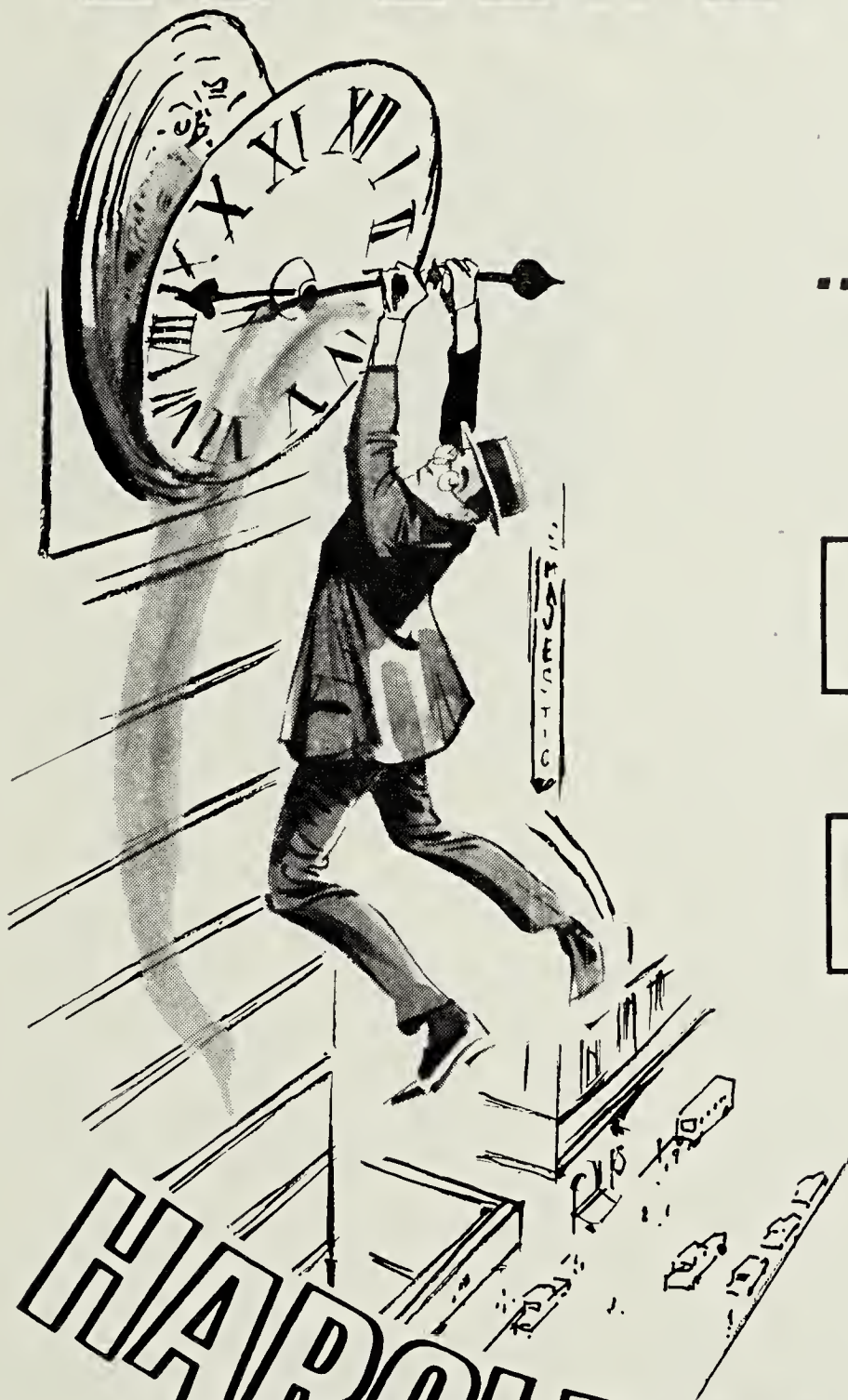
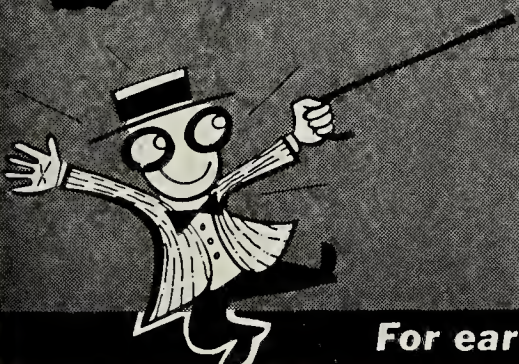
"Thrilling and hilarious, lively and funny. A joy and delight in this sad world!" —Bosley Crowther, N.Y. Times

"A FABULOUS FUNNYMAN! GO SEE IT FOR THE LAUGH OF A LIFETIME!" —Justin Gilbert, Daily Mirror

"Will have you rocking with laughter! Some of the happiest laughter you have had in years ...hilarious!" —Alton Cook, World Telegram

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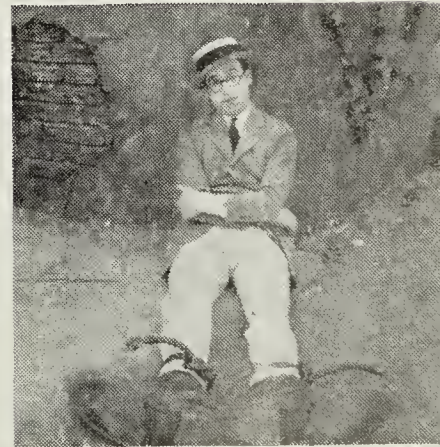
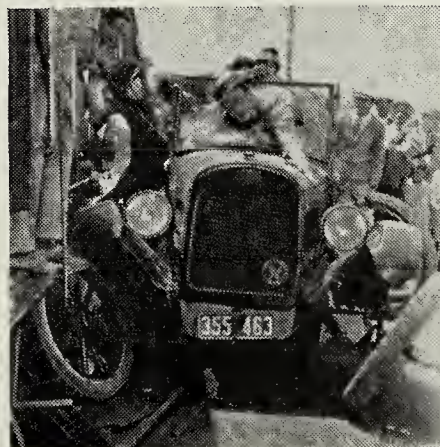
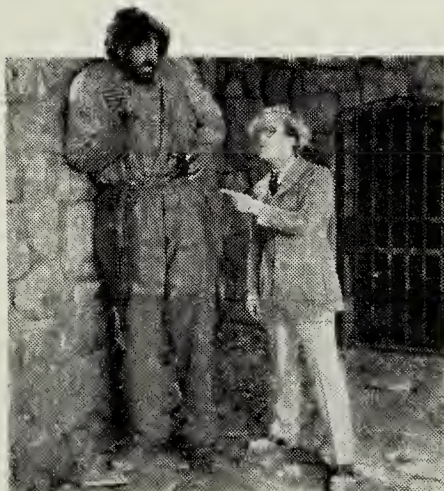
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AIP Moving Into "A" Production; Sets Four For Hollywood Shooting

LOS ANGELES—Four new top-budget, big name-starring films will be produced in Hollywood by American International Pictures during the last six months of 1962, it was announced by AIP toppers James H. Nicholson and Samuel Z. Arkoff.

Scheduled to start here during the next six months, as part of an American International master plan to move entirely into big "A" picture production, are "The Raven," starring Vincent Price, and with negotiations under way for Peter Lorre, based on the famed Edgar Allan Poe poem, with Roger Corman producing and directing; "The Haunted Village," based on a story by Charles Beaumont, produced and directed by Corman; "The Seafighters," a first directorial assignment for AIP film editor Anthony Carras; and "X—The Man With the X-Ray Eyes," to be produced by Lou Rusoff from a Ray Russell story.

The four new "made in Hollywood" productions announced by Nicholson and Arkoff are in addition to "The Young Racers" currently being filmed by AIP in Europe with Corman producing and directing. Two other important upcoming American International releases also are Hollywood-made, "Poe's Tales of Terror," starring Vincent Price, Peter Lorre, Basil Rathbone, and Debra Paget, and "Panic in Year Zero!," starring Ray Milland, Jean Hagen, and Frankie Avalon.

Nicholson and Arkoff said that the big schedule for the remainder of 1962 marks the second step in a three phase AIP plan to move completely out of small picture production into a 12 picture-a-year strictly "big picture, big star" major schedule. They pointed out that American International started shifting from small "B" picture production in 1962 with four "A" pictures, increased to six "A" pictures in 1962, and now has plans for a minimum of 12 such top productions in 1963.

"We will endeavor to make as many of these important pictures in Hollywood as possible, as we have found that film-making here is cheaper and more efficient in most cases than overseas production," the AIP executives said. "Moreover, with American International now set up for world-wide distribution of motion pictures, Hollywood production is the way we can maintain world-wide rights for our pictures."

Also announced for AIP's 1962 production schedule by Nicholson and Arkoff are two co-productions, one with English producers Julian Wintle and Leslie Parkyn, and one with Italian International Films. The English co-production will be "The Children" (tentative title), from a story by Sidney Hayers; and the Italian production is the previously scheduled "Anzio Express," screenplay by Luciano Vincenzoni.

The AIP toppers also made known their opposition to the new motion picture release playoff plan being inaugurated in New York City by United Artists.

"The UA plan is neither fish nor fowl—but is a self-defeating half-way program," Nicholson and Arkoff said. "It is half-way first run and half-way second run playoff and will result in neighborhood theatres refusing to play films which open in this manner. Major pictures should have a Broadway showcase run and then move into the neighborhood theatres for a sub-playoff."

Also present at the press conference-luncheon were Leon P. Blender, AIP sales



Martin Levine, general manager, Brandt Theatres, has been elected chairman of the New York regional advisory board of the Anti-Defamation League of B'nai B'rith, and is seen being cited for his work in support of the Joint Defense Appeal. Seen left to right are humorist Sam Levenson, New York City Comptroller Abraham Beames, Harry Brandt, and Levine.

"Hatari!" Safari Due; Boston Preps Welcome

BOSTON—The first contingent of film stars in many years is scheduled for Boston with the arrival of the "Hatari Safari," with John Wayne, Red Buttons, Elsa Martinelli, Bruce Cabot, and Herb Steinberg, Paramount studio publicity head. Arnold Van Lear, veteran Paramount publicity man in Boston, is out to turn the town upside down for the event.

The group flies into Boston's airport at 11:40 p.m. on June 25 in a plane painted with zebra stripes, and there will be 10 jeeps waiting to parade the film stars through Boston with a cheetah and other animals, being arranged for, in the parade. The stars will appear in the parade, in personal appearances under kleig lights with radio and tv broadcasts, and will appear on stage at the Paramount on June 26 for the opening of the picture, "Hatari!"

Not since World War II days has Boston had such a contingent of film stars.

In the meantime, the Paramount publicity man here gave a merchandising talk to exhibitors from all over the territory at the ATC Theatres screening room, detailing how to sell the picture and presenting all the tools Paramount has for it. He showed a promotional trailer and a new automated film strip.

The "Hatari Safari" is part of a 10 city schedule involving 150 satellite cities and several animals bandwagoning openings from coast to coast.

Columbus Exhib Fined

COLUMBUS, O.—Gene Kent Nitz, manager, World and Bexley art theatres, was fined \$300 in Municipal Court on charges of giving "an immoral exhibition" in connection with the showing of the French feature, "Les Liaisons Dangereuses," at the World. Judge Charles Petree suspended \$150 of the fine and confiscated the film.

chief; David J. Melamed, AIP financial head; and Milton I. Moritz, AIP pub-ad director.

Denver Theatres Fight Proposed Pay-TV Test

WASHINGTON, D.C.—A group of theatre owners told the Federal Communications Commission that the Denver pay tv application is in much worse shape than the Hartford bid ever was and that the FCC should turn it down. If the Commission refuses to deny it out of hand, then it should hold a hearing "where the deficiencies in the showing made by the applicant could be tested and where its grandiose plans would be subject to cross-examination," it was added.

Marcus Cohn, counsel for the theatre owners, said the proposed three-year Denver trial of the Tele-globe pay tv system over KTVR, Channel Two, plans to make the public pay for testing a system which hasn't adequately been pre-tested; that the proposed trial flouts FCC requirements for station control over its own programs; that over 800,000 residents of Denver will be deprived of an existing tv service in order that the proposed system can serve only 2,000 subscribers.

The Denver Committee Opposed To Pay-TV is made up of 32 theatres and owners in the area. They are Paramount Corporation, Kearney Theatre Corporation, South Drive-In Theatre Corporation, North Drive-In Theatre Corporation, Denver Drive-In Theatre Corporation, West Drive-In Theatre Corporation, Valley Drive-In Theatre Corporation, Monaco Drive-In Theatre Corporation, Fox Inter-Mountain, Denham Theatres, Inc., Empire Theatres, Inc., and South-Central Theatres, Inc.

Cohn said pay tv will compete with theatres for scarce product and for revenues; that the applicant has given no firm programming plans at all; and that a trial operation of untested equipment confined to a minority of people couldn't provide the FCC with meaningful information.

He continued that the proposal couldn't "validly test either the impact of pay tv upon the conventional system, or the public acceptance of the new medium, much less gauge the effect of pay tv on such matters as monopoly control of broadcasting by patent holders of pay tv systems and whether broadcast licenses can retain their responsibility and obligations under the new system or whether new legislative or administrative safeguards are necessary."

Cohn said the new system poses "obvious problems of voice and picture synchronization," and yet the public is asked to pay a \$10 installation fee, a monthly telephone company wire charge of \$3.25, plus finally a per program charge ranging from 25 cents to \$3.50.

"Hollywood 12" Appeal Heard

WASHINGTON, D.C.—David I. Shapiro, counsel for the so-called Hollywood 12, told the Supreme Court that court consideration of the merits of the case alleging blacklisting by the majors may be foreclosed unless the Court acts.

He pointed out that he had argued in the lower courts that if the injunction is denied, this might mean victory for the majors not on the merits, but simply because the plaintiffs "will be unable financially to carry it on."

He disputed the MPAA assertion that the question of "employment controls" did not arise in the lower court record, saying that the failure of the Court of Appeals to come to grips with this question was one of the points of the appeal, and that "the existence of such 'controls' was expressly conceded by MPAA's counsel during arguments before the District Court."

Majors Ask Court Affirm Trust Ruling

WASHINGTON, D.C.—The Supreme Court was asked by the major film distributors to refuse to review lower court decisions holding the Main Line Theatres and 309 Drive-In Corporation, Philadelphia, anti-trust suits against the distributors had been fully settled by an agreement approved by the lower courts.

The exhibitors claimed that they had settled the claims for damages but that their action for an injunction against continuance of challenged practices had not been settled.

The theatres involved were owned at the time of the suit by V. C. Smith, but were later sold, so that Claude J. Schlanger is now pressing the case.

The appealing exhibitors, after indicating that the settlement was okay, refused to sign the agreement on the grounds that they didn't want to give up their fight for an injunction against continuation of the challenged availabilities. The district judge dismissed the suits with prejudice on the grounds that they had been settled, and the appeals court upheld.

The distributors told the Supreme Court that it shouldn't review because the challenged lower court decisions "turn on the particular facts of these cases, affect only the parties involved and are clearly correct. There is no conflict of decisions nor is there any important question of federal law requiring decision by this court," it was stated.

Para. Eyes Downtown N.O.

NEW ORLEANS — It was reported that Paramount would return to the policy of first-run exclusive downtown run at the Saenger, operated by Paramount-Gulf, an AB-PT subsidiary, after August.

This house usually played Paramount, but reportedly balked at the 40 per cent the film company asked for "The Man Who Shot Liberty Palance," and as a result Paramount entered day-and-date pacts.

High Court Gets "Lovers" Brief; London Poses New Legal Questions

WASHINGTON—Briefs were filed by Ephraim London with the Supreme Court of the United States, in appealing the verdict of the Supreme Court of the State of Ohio against Nico Jacobellis, manager, Heights Art, Cleveland Heights, Ohio, on the showing of the film "The Lovers."

London, attorney for the defendant, presented various points in the decision which open up new aspects for the Court's decision. Among these points at issue were:

Can a work of art be subject to censorship? Critical acclaim for the film was presented in substantiation of the claim that the film represented a work of art.

An earlier decision that a work is obscene based on "contemporary community standards" raises the question on the meaning of the term "community." The point of issue is whether the community includes the people within the city, the county, the state, or the people of the United States.

Another point for decision is the statutory requirement of scienter, that is the accused's knowledge that the material he possesses is, in fact, obscene. Defendant's application contends that mere possession is not sufficient for conviction inasmuch as possession may

Court Finds No Conspiracy In Suit Seeking \$30 Million; Distribs Win

Kramer To Film "Ship" For Columbia Release

NEW YORK—Stanley Kramer will produce and direct Katherine Anne Porter's "Ship of Fools" in 1963 for Columbia Pictures release, it has been announced by Sol A. Schwartz, vice-president in charge of west coast operations for Columbia.

With "Ship of Fools," Kramer returns to Columbia, for which company he filmed another important and successful novel, "The Caine Mutiny," in 1951, which was among the highest grossing pictures in the industry.

Kramer's acquisition of "Ship of Fools," published by Atlantic Little Brown on April 2, represents one of the most important deals made for the acquisition of film rights. The book, hailed by critics as one of the great literary events of our time, achieved the unprecedented record of soaring to the top of the best seller lists across the country within two weeks after publication and has remained the top best seller consistently.

Disney Names Nathan

NEW YORK—Walt Disney announced that Paul Nathan, columnist for "Publisher's Weekly," has been appointed eastern story editor for Walt Disney Productions, Burbank, Calif. Nathan will headquarter in the New York offices of the Buena Vista Distribution Company, Disney subsidiary.

The post has been created to produce a greater selection and variety of story sources for both motion pictures and television in the expanding Disney production program.

be for research purposes or in someone's possession or for sale without knowledge that it is obscene.

The application to the Supreme Court also pointed out that "The Lovers" was examined by the Customs Authorities in New York and Washington, D.C., which ruled that the film was not obscene. It also has been shown in theatres in the United States, in New York, Washington, Boston, Detroit, Denver, Houston, Dallas, and other important cities, including several in the state of Ohio, without censorship action.

Jacobellis was convicted by the lower courts in the state of Ohio, which were upheld by the Supreme Court of the State of Ohio, for "knowingly having in his possession or under his control, an obscene motion picture film and for knowingly exhibiting an obscene motion picture." Jacobellis was sentenced to pay a fine of \$500 on the first count and a fine of \$2,000 on the second count, and to stand committed to the workhouse of the city of Cleveland until such fines and costs were paid. Sentence has been stayed pending this appeal to the Supreme Court of the United States which the industry will follow with interest.

BOSTON—Lawrence Capitol, Inc., owner of the Capitol, Lawrence, Mass., lost a \$30 million suit in Federal Court here June 11, when Judge Andrew A. Caffrey ordered a directed verdict for Twentieth Century-Fox Film Corp., Loew's, Inc., et al., in a case that had been on trial for the past three weeks before the judge and a jury.

Lawrence Capitol, Inc., whose theatre was closed in 1954, had asked treble damages of \$10,000,000 from the defendants. It charged that they conspired from 1952 to 1954 to deny the Capitol first run films and to drive it out of business. Judge Caffrey granted motions for a directed verdict filed by defense counsel, attorneys Robert W. Meserve, John R. Hally, Philip M. Cronin, Stuart H. Aarons, and Max Goldstein.

Judge Caffrey ruled that the plaintiff had failed to prove any conspiracy or that the claimed conspiracy had any impact on the plaintiff's business.

The plaintiff contended that it had been denied first run films because of the conspiratorial actions of the defendants. Judge Caffrey ruled that there was not sufficient evidence of conspiracy among the defendants to justify submitting the case to the jury. He said: "The record is devoid of evidence tending to raise a jury question as to whether or not plaintiff did or did not receive a fair opportunity to compete for first run Grade A motion pictures in Lawrence.

"In fact, such evidence as was offered on this point not only fails to indicate that plaintiff did not get a fair opportunity, but affirmatively shows that plaintiff was given a fair, or a little better than fair, percentage of the available first run Grade A pictures, having in mind the number of theatres competing in Lawrence during the years 1952 to 1954 and their relative size and earning capacity."

Defendants included Paramount Film Distributing Corp.; Paramount Pictures, Inc., RKO Radio Pictures, Inc., Columbia Pictures Corp., Universal Film Exchanges, Inc., United Artists Corp., Republic Pictures Corp., Essex Savings Bank, Lawrence; Empire Amusement Co., Broadway Theatre Co., and the administrators of the estate of Harold M. Siskind.

Col. Income Soars

NEW YORK—Columbia Pictures, Inc., reported net income, after taxes of \$1,689,000 for the nine-month period ended March 31, 1962. This compares with \$56,000 in the similar period of 1961.

Combined income from operations and profit from the sale of studio properties was \$2,102,000 in the 1962 period, as against \$1,673,000 in 1961.

Earnings per common share were \$1.27 based on the 1,535,027 shares outstanding on March 31, 1962, compared to 98 cents in 1961.

A stock dividend of 2½ per cent on the company's outstanding shares of common stock was declared by the board of directors of Columbia Pictures. Payment of this stock dividend will be made on July 30 to holders of record at the close of business on June 29.

Brown Heads UA Branch

NEW YORK—Joe Brown, United Artists salesman in Winnipeg, Manitoba, has been promoted to Winnipeg branch manager, it was announced by James R. Velde. He succeeds Abe Feinstein.



The NEW YORK Scene

By Mel Konecoff

JOSEPH E. LEVINE was honored by the Associated Motion Picture Advertisers at a luncheon last week when he was awarded a plaque taking note of his showmanship by Preston Robert Tisch, chairman of the executive committee of Loew's Theatres. Such luminaries as Manny Frisch, Jerry Pickman, Irving Ludwig, Rube Jackter, Salah Hassenein, Charles Boasberg, and president Al Floersheimer sat on the dais as Levine castigated the penny pinchers and the disbelievers in the promotion and advertising specialists.

Said Levine, "Believe it or not, I have been told that we have spent too much money for advertising. This was a very bitter pill to swallow, because I have always felt that advertising is like learning—a little is a dangerous thing.

"I refused to believe the gloom boys who told us to spend less on advertising and publicity.

"The public is tired of moth-eaten advertising and publicity campaigns. Today you must have originality, ingenuity, and courage. Pictures must be sold, not merely opened, and each campaign must be hand-tailored to suit the picture.

"To those who minimize the value of promotion and advertising, who say that pictures rise or fall exclusively on their merits, I say let's take off the dark glasses of unreality. Let's take a good, long look at what our entertainment competitors are doing to attract customers.

"I ask you, why is it that publicity and advertising men are the last to be hired in good times and the first to be fired in economy waves? Why is it that today, when the merchandising of pictures is more complex and difficult than ever before, the promotion staffs at most companies have been reduced to skeleton size? Does this make good business sense? Does this make any sense?

"Dead the movie business is not. I find it more stimulating than ever before. How dead can this industry be when some 200 new theatres are being constructed throughout the U.S. Just as theatres are being built, we should be building manpower. One hears a great deal about the shortage of product today. I believe that an equally serious shortage exists in creative manpower in our promotional ranks. I don't believe that our industry is attracting the bright, young men, the executives of tomorrow.

"There is no shortage of manpower at Embassy and there is no shortage of product.

"I believe firmly in the greatness of the motion picture industry. I believe that part of its greatness has been its unique ability to create make-believe and to make it real. This is a business of romance—not just the romance of boy meets girl on the screen, but the romance of selling entertainment to the public."

BOOK NOTE: Famed producer Dino De Laurentiis sends from Italy a 189 page, hard-cover book, slickly edited by Lon Jones, "Barabbas, From Story To Screen," in which is detailed the making of the film. Loads of illustrations enhance the value and the interest.

PULSE DEPARTMENT: Robert Cohn, producer of "The Interns," was in town last week to discuss the film with Columbia home office executives, and the latter were so impressed with the film and the reaction from exhibitors and the press that they have moved the film up from the fall into the summer releasing period.

The film is the first independent venture for Cohn, the son of the late Jack Cohn and nephew of the one-time head of Columbia, Harry Cohn, and he recalled that when he first saw the galleys early in 1960 he recommended that the company buy the work for a future film. When it came time for him to work on his first film, lo and behold like they say in books, it was "The Interns" which was assigned to him. He thinks that the purchase might well have started the present medico trend in entertainment.

The picture has given some young people a wonderful chance to further their careers, with many using it as a glorified screen test and getting other assignments as a result thereof. He liked casting the film because the cast fit the parts and not because of star value, etc. The picture, in this case, was the star and it's going to get a big-time campaign.

His future plans call for a comedy, "Try, Try Again," to be made in February with Jack Lemmon and Debbie Reynolds, with Michael Gordon to direct, as well as "The Warm Peninsula," which may or may not go before the comedy depending on whether the script will be ready.

(Aside to Jock MacGregor: He send luv and kisses.

ASIDE TO HAROLD RAND: Now that you've gotten the interior decorators to come see "Boys' Night Out," the only ones not similarly honored are the Wadena Street Gardeners Association. By the way, whatever happened with your little signorina contact? Oh yes, we did get in a really okeh pressbook last week. It was on "Advise And Consent" with a carry-handle yet.

Times Names New Reps

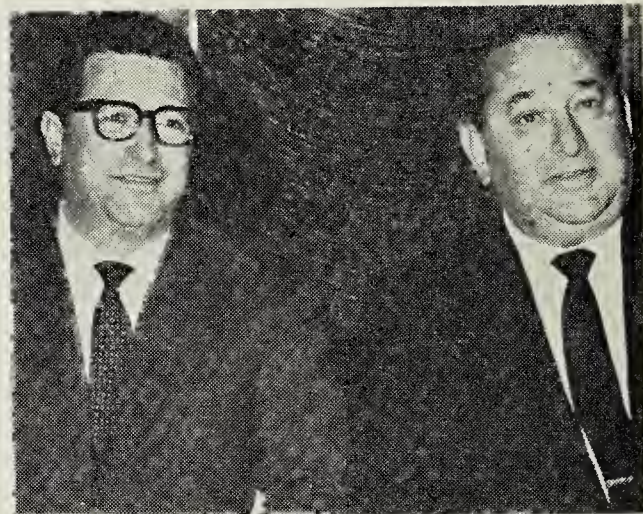
NEW YORK—Irving Sochin, sales director of Times Film Corporation, has appointed the following sub-distributors as Times Film representatives in midwestern territories.

James Hendel, James Hendel Films, who is currently handling Times product in Pittsburgh and Cleveland, has now taken on the Detroit territory; Earl Dyson, American-International, has been appointed Times representative in Kansas City territory; George Phillips, American-International, has been appointed to represent Times Film in St. Louis.

New Chi Cinerama House

CHICAGO—E. D. Martin and Roy Martin, Martin Theatres, with B. G. Kranze, vice-president of Cinerama, Inc., have announced the construction of a new theatre to be built here in keeping with Cinerama specifications to exhibit Super-Cinerama.

The theatre will be completed in time for the release of "How The West Was Won." For the interim period, the Martins have leased the McVickers, which will open with the first story line MGM-Cinerama production, "The Wonderful World Of The Brothers Grimm," on Aug. 8.



Dr. Lionello Santi, president, Galatea Films of Rome, and Joseph E. Levine, president, Embassy Pictures, recently made arrangements for the co-production of a number of features.

Embassy, Galatea Set Co-Production Pact

NEW YORK—Embassy Pictures is making arrangements with Galatea Films of Rome for the co-production of a number of feature films, it was jointly announced by Joseph E. Levine, president of Embassy, and Dr. Lionello Santi, head of the Italian company.

The first feature, as yet untitled, will be an Italian-Russian-American co-production to be filmed in Russia and Italy. The cast will be composed of at least one American star plus Italian and Russian stars.

Additionally, Embassy Pictures and Galatea Films are to co-produce at least three features annually under an extended deal.

Included in the first year's productions are to be "March or Die," which has already been started, starring Stewart Granger; and, "Captive City," starring David Niven, Ben Gazzara, and Martin Balsam, and directed by Joseph Anthony. Both productions are being filmed in Italy and in English.

Embassy has also concluded arrangements with Galatea for the distribution throughout the English-speaking world of two of the latter's films. They are "Divorce—Italian Style," voted the best comedy film at this year's Cannes Film Festival, starring Marcello Mastroianni, Daniela Rocca, and Stefania Sandrelli, and "La Viaccia," starring Jean-Paul Belmondo and Claudia Cardinale.

Hospital Directors Meet

NEW YORK—The board of directors and their invited guests from top echelon of the entertainment industry, including the general sales managers of the major motion picture companies, will meet June 28-30 at Saranac Lake, N. Y., for the annual directors meeting, hospital and laboratory inspection tour and dedication of the O'Donnell Research Laboratory.

Outlined will be the important advances made in the past 12 months in medical practice and in research laboratory expansion. The new O'Donnell Research Laboratories now occupy half a wing of the main building. They are in final stage of completion and are being equipped with the latest scientific facilities for pulmonary-cardio research.

Also to be inspected are the three new buildings, now completed and in use by the doctors, nurses, and staff personnel.

The newly energized medical program installed by Dr. L. Fred Ayvazian, new medical director, will be detailed, as will the permanent and summer seminar research activities of the new research team, headed by Dr. Martin J. FitzPatrick, research director.

Columbia's Big Eight For Summer

Impressive Campaigns Stress Merchandising, Promotion Of Features

Led by Otto Preminger's powerful, star-studded "ADVISE & CONSENT," Columbia's summer lineup of eight features is good news for theatremen everywhere. Two releases per month from June through September will be made available by the company, backed by merchandising and promotion campaigns that promise top returns.

In addition to the dramatization of the political best-seller, the schedule includes "THE WILD WESTERNERS," action-packed outdoor adventure; "THE NOTORIOUS LANDLADY," riotous mystery-comedy; "ZOTZ," first excursion into comedy by William Castle, known heretofore as master of the macabre; "THE INTERNS," dramatic screen adaptation of the best-selling novel about the lives and loves of young people set in the exciting world of modern medicine; "THE THREE STOOGES IN ORBIT," latest adventure of the slapstick heroes of both the younger generation and their parents; "BEST OF ENEMIES," comedy concerning the wartime misadventures of a pair of improbable military men; and "BATTLE ABOARD THE DEFIANT," sea adventure of mutiny in the British fleet during the Napoleonic wars.

Preminger's "ADVISE & CONSENT," from the runaway best-seller by Allen Drury, stars Henry Fonda, Charles Laughton, Don Murray, Walter Pidgeon, Peter Lawford, Gene Tierney, Franchot Tone, Lew Ayres, Burgess Meredith, Eddie Hodges, Paul Ford, George Grizzard, and Inga Swenson, and when is the last time you saw a cast of such stature?

"THE WILD WESTERNERS," produced by Sam Katzman and directed by Oscar Rudolph in color, stars James Philbrook, Nancy Kovac, Duane Eddy, and Guy Mitchell.

"THE NOTORIOUS LANDLADY," from the producer-director team of Fred Kohlmar and Richard Quine, stars glamorous Kim Novak, hilarious Jack Lemmon, and suave Fred Astaire.

"ZOTZ!" is Castle's way of introducing popular funnyman Tom Poston to screen audiences, and also stars Julia Meade, Jim Backus, Fred Clark, and Cecil Kellaway.

"THE INTERNS," produced by Robert Cohn and directed by David Swift, is loaded with important young stars, including Michael Callan, Cliff Robertson, James MacArthur, Nick Adams, Suzy Parker, Haya Harareet, Anne Helm, Stefanie Powers, Buddy Ebsen, and Telly Savalas.

"THE THREE STOOGES IN ORBIT," produced by Norman Maurer and directed by Edward Bernds, stars the trio of maniacs and features Carol Christensen and Edson Stroll.

"BEST OF ENEMIES," an unusual military comedy in color, has a cast headed by David Niven and serves to introduce Italy's top comedian, Alberto Sordi, to American audiences in his first English-speaking role. Dino DeLaurentiis produced.

Last, but only chronologically, is the tense sea drama in color, "BATTLE ABOARD THE DEFIANT," produced by John Brabourne and directed by Lewis Gilbert, and starring internationally popular British performers Alec Guinness, Dirk Bogarde, and Anthony Quayle.



Columbia executives Robert S. Ferguson, national director of advertising, publicity, and exploitation; Rube Jackter, vice-president in charge of sales; and Jonas Rosenfield, Jr., vice-president in charge of advertising, publicity, and exploitation, discuss plans for the sales and promotion campaigns on Columbia's big summer lineup of eight major releases.

Variety, Quality Provide Pictures With Top-Level Grossing Potential

Variety and quality are the key words behind Columbia's attractive package of summer film hits, and the same qualities enable the advertising, publicity, and exploitation brains of the company to wrap these films with a bright ribbon of promotion before presenting them to the entertainment-hungry public.

Jonas Rosenfield, Columbia vice-president in charge of advertising, publicity, and exploitation, and Robert Ferguson, national director of advertising, publicity, and exploitation, are the men behind the creation of the extensive and varied campaigns on each of the eight summer releases. When their job is done, Rube Jackter, vice-president in charge of world-wide sales, will be handling eight properties that will be familiar to theatremen and public alike.

What creates interest in a film? The answers are many and varied, and the campaigns to merchandise and publicize Columbia's hot-weather hits embrace them all. The purpose

of a campaign is to create interest leading to the purchase of a ticket at the boxoffice, and the campaigns on these eight features should do just that.

Leading the publicity-merchandising parade is Otto Preminger's "ADVISE & CONSENT." This campaign and those specifically designed for the other seven features in the summer lineup will be discussed in greater detail elsewhere in this section.

"ADVISE & CONSENT" is set in Washington, and that fact alone has triggered a host of tieups for both mass and class audiences. Topping these are the promotional assists that will be forthcoming from Sheraton Hotels, United Air Lines, and the nation's travel agents generally.

On several of the releases, paperback book tieups have been set, leading to promotional activity on both the national and local levels. These tieups have proven of considerable benefit.

In addition, tieups with a host of well-known brand-name manufacturers promise exposure to millions of customers for clothing, toys, and a host of other products.

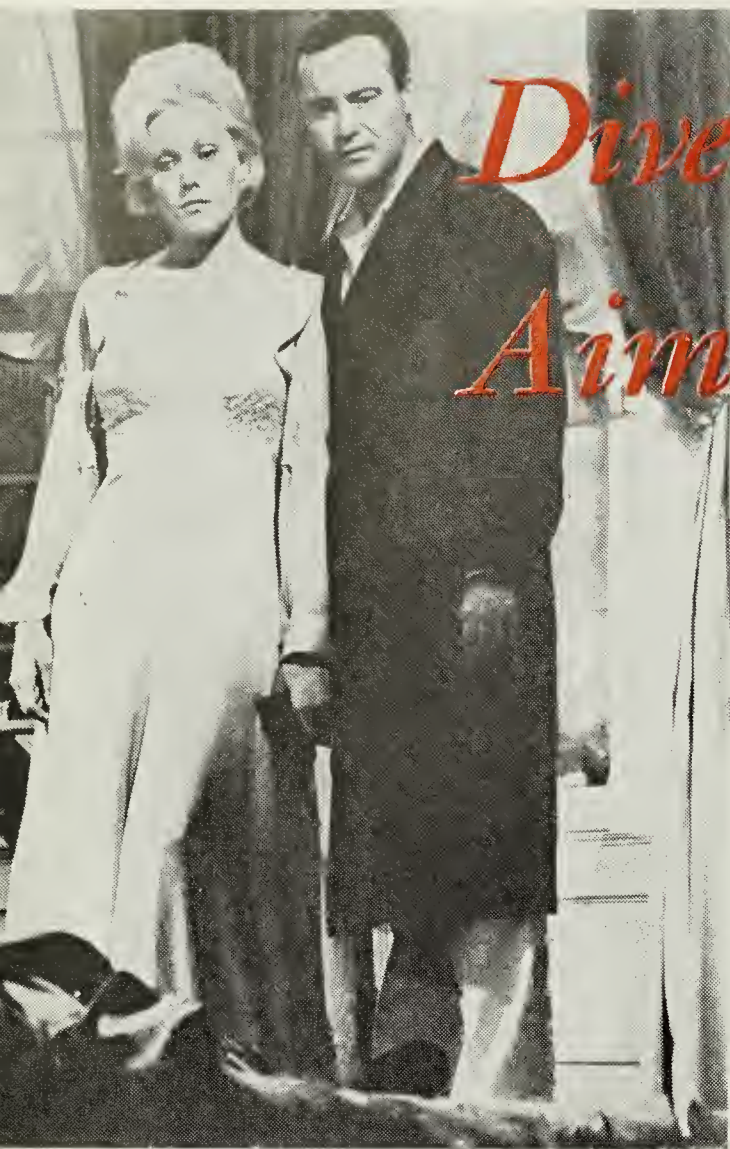
Another area of concentration for Columbia's home office and field merchandising men is the ever-growing market of music lovers. Musical score albums and single records of title tunes and themes provide radio, television, and music store assists that can prove invaluable.

Take Bill Castle, for instance. This master of the movie gimmick will be making considerable noise this summer with his "ZOTZ!" coin. It should prove hot weather fun for patrons of all ages.

It looks like a happy hot-weather marriage of top films and top campaigns for top grosses.

SUMMER RELEASES

"ADVISE & CONSENT"
"THE WILD WESTERNERS"
"THE NOTORIOUS LANDLADY"
"ZOTZ!"
"THE INTERNS"
"THE THREE STOOGES
IN ORBIT"
"BEST OF ENEMIES"
"BATTLE ABOARD
THE DEFIANT"



Diversified Product Aimed At All Ages



THE NOTORIOUS LANDLADY

In the final analysis, the success of the big package of eight features for summer release from Columbia will depend on the pictures themselves. With that in mind, let's see what they are all about.

"ADVISE & CONSENT"—One of the best-selling novels in recent years, this has been turned into a powerful motion picture drama of political life in Washington under the masterful production-direction of Otto Preminger. The story of what happens to six famous men in the fascinating pressure chamber that is the U.S. Senate is dramatically portrayed by an all-star cast. Men engaged in struggles for power, driven by love of country or ambition, and watched always by an anxious world—this is the stuff of which this great drama has been fashioned. Actual Washington backgrounds add to the film's impact and provide the setting for a story of hope and despair, triumph and tragedy, honor and perfidy. The Senate has been called the greatest deliberative body in the world. Certainly it is among the most fascinating. The success of the book was eloquent testimony to the fact that all America is interested in the subject, and a far wider audience is anticipating the film. Politics, it has been said, makes strange bedfellows. It also makes excellent subject matter for book and screen. Preminger has another winner.

"THE INTERNS"—Based on the best-selling novel by Richard Frede, this is far more than a story of hospital life and medical men

and women. Primarily, it is a story of today's youth, searching for emotional and professional fulfillment, beset by the problems general to all young people. They happen to be doctors and nurses, beginning their careers in a variety of ways, each with his own dreams and goals. For some, the values that dominate their lives change radically in the course of this fascinating multi-sided drama. Some attain success, others chase phantoms. To tell the vital tale, Producer Robert Cohn and director David Swift have assembled a cast of young players with whom all young America can identify. The story is sometimes gay, sometimes sad, sometimes raucous, sometimes shocking. So is life. That's what this drama is all about.

"THE NOTORIOUS LANDLADY"—Never a more beautiful heroine, who just might be a murderess—that's Kim Novak. Never a more befuddled hero, so in love he doesn't care if she did it or not—that's Jack Lemmon. Never a more bewildered diplomat, hardly diplomatic once he gets a look at the beauty in question—that's Fred Astaire. Put them all together and you have as delightfully madcap a mystery-comedy as you can imagine, loaded with star power and laughter. Anglo-American affairs will never be the same as a pair of Yankee diplomats come to the rescue of a beautiful lady of mystery and make mincemeat of Scotland Yard in the process. A merry mixup of murder and misadventure, prime summer fun for all audiences.

THE THREE STOOGES IN ORBIT



THE INTERNS



BEST OF ENEMIES





ADVISE & CONSENT

"ZOTZ!"—Walter Karig's book becomes Bill Castle's first comedy, and the man who made millions of movie-fans shudder with delight proves he can make them laugh with equal success. Tom Poston, one of television's favorite comedians, makes his movie debut a howling success as the mild professor who suddenly finds himself possessor of strange and terrifying magical powers, thanks to an ancient coin. He can cause pain, reduce things to slow motion, even kill, and the wild adventures inspired by the "ZOTZ!" coin add up to nothing but fun. Bill Castle once insured audiences against being frightened to death. He may need similar insurance for this one or his patrons may well laugh themselves to death.

"BATTLE ABOARD THE DEFIANT"—Violent action on the high seas highlights this story of the British Navy during the Napoleonic wars. Men treated no better than animals by officers with complete power over life and death finally rise up against their tormentors. Their mutiny and its effect on the war and on the men themselves is the stuff of which this drama is made. It is brought to blazing life by a superb cast headed by international favorites Alec Guinness, Dirk Bogarde, and Anthony Quayle. Unspeakable cruelty, unbelievable bravery exist here hand-in-hand, with war at sea as the background.

"THE WILD WESTERNERS"—Double-cross, crooked sheriff, courageous marshal, lovely dance-hall hostess, rampaging Indians,

stagecoach robbery—such are the staples of rugged western action. They have pleased wide audiences for a long time, and should continue to do so for some time to come. Beautiful outdoor scenes in Eastman Color furnish the backdrops for six-gun action, and a cast topped by James Philbrook, lovely Nancy Kovack, and singing stars Duane Eddy and Guy Mitchell provide a sales peg that can be used effectively by any enterprising showman. The western is a purely American art form—"THE WILD WESTERNERS" is the west at its wildest.

"THE THREE STOOGES IN ORBIT"—Not so organized insanity by the durable trio of slapstick experts who have delighted two generations spark this wild farce. This time, the Stooges are battling invaders from Mars as only they can. It's the craziest space trip you've ever seen by the nuttiest band of astronauts you can imagine. Somehow, all this madness winds up happily for the good guys, and even the Martians join in a final Twist. Don't explain it, just enjoy it.

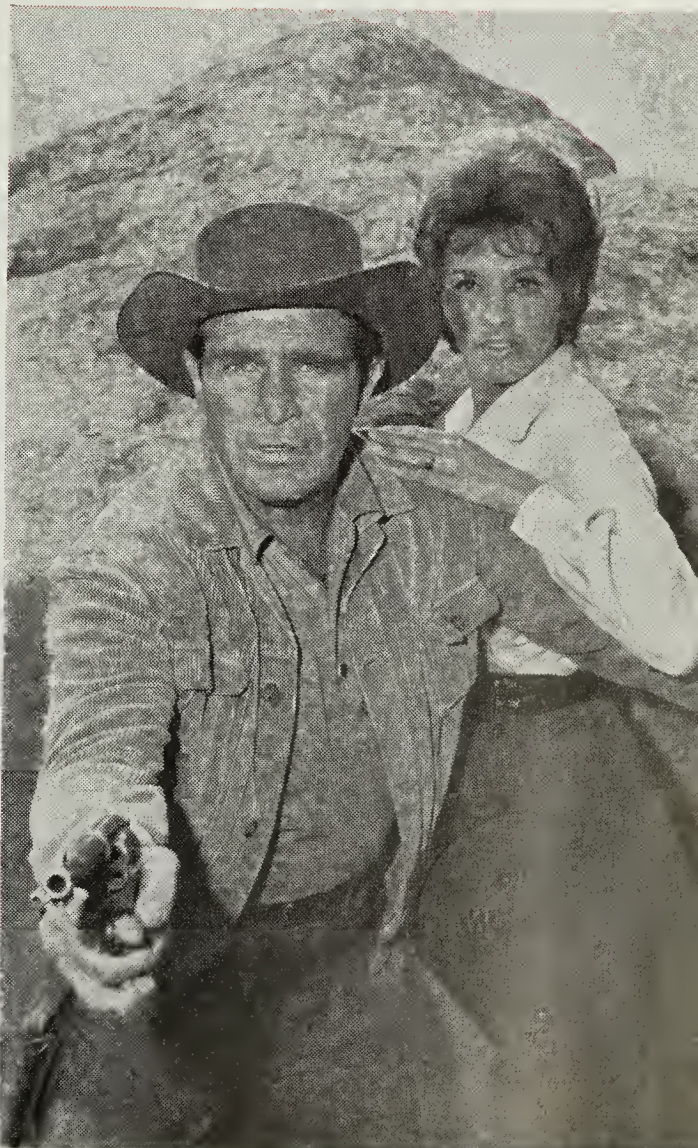
"BEST OF ENEMIES"—David Niven and Alberto Sordi find war a bore. To pass the time, they take turns capturing one another. The result is a laugh-packed military comedy that serves as an ideal way to introduce American audiences to Italy's top screen laughmaker, Sordi. War was never like this, but it should have been. It's strictly for summer fun, and in color too. What more do you want?

ZOTZ!



BATTLE ABOARD THE DEFIANT

THE WILD WESTERNERS



ADVISE & CONSENT

ALLEN DRURY

ADVISE & CONSENT

Pulitzer Prize novel
smash Broadway
play now filmed by
Otto Preminger

THE NOTORIOUS LANDLADY

NOTORIOUS LANDLADY IRVING S

ONE OF THE GREAT COMEDIES OF ALL TIME!

David Niven

and Sordi

THE BEST OF ENEMIES

co starring Michael Wilding Amedeo

happy

SH BESTSELLER ABOUT THE
OF A DOCTOR. "SHOCKING,
PLY REVEALING!"

THE NEW YORK TIMES

INTERNS

NOW A
SENSATIONAL
MOVIE!

ZOTZ!

TOM POSTON

MADE UM BACKUS FRED CLARK CECIL K

Produced and Directed by PHILIP

A COLUMBIA PICTURES RE

Powerhouse M FOR EIGHT

A most comprehensive merchandising campaign has been put together on Otto Preminger's widely heralded "ADVISE & CONSENT."

The universally read, best seller (2,000,000 copies) has already developed a huge "want-to-see" audience for the picture, and Columbia has added many unique merchandising tie-ups aimed at increasing the audience.

London Fog, a leading manufacturer of men's and women's rainwear is highlighting its "Advise & Consent" promotion with full color ads in national magazines and top Sunday supplements, plus newspaper ads for retail stores. Point of sale blow ups, window streamers, and two-plane display cards are also available to retail stores.

The Sheraton Hotels feature tie-in ads in Holiday magazine, Show magazine and a back cover of Business Week. The Sheraton house organ to the entire hotel chain will also feature the tie-in ad. Easel back counter posters will be displayed in hotels of the entire Sheraton chain.

United Air Lines will use regular Washington, D.C., travel posters sniped for "Advise & Consent" in all offices and airline terminals. Travel agencies are also being recruited to cooperate on the local level through the American Society of Travel Agencies.



ten distinguished performers

(Nine stars from "Advise and Consent" and the London Fog Maconary)

You can step into this picture too! Be there! Stand a little to the right of and next to an between Mr. Preminger and Mr. Lighten don't try to steal the spotlight from Mr. Sordi. Then now, you've joined a great national tour. Otto Preminger's film of the Pulitzer Prize winning novel "Advise and Consent." Just stand there in your London Fog and enjoy the applause. The gentlemen of the cast like their curtain call in the London Fog. The ladies appear in The Duchess. London Fog Maconary are completely worn and worn in College Cloth (65% Cotton, 35% Cotton) with 3rd Barre construction for maximum rain protection. Advise thirty-two fifty "Advise and Consent" at your favorite theatre. London Fog at your favorite store.

LONDON FOG

RCA Victor is issuing a soundtrack album and will seek cooperation of 2500 retailers across the country for display tie-ins. Music

ads will be featured in Billboard, Variety, New York Times ROP, Times Supplement, Show Magazine, Cue, and New Yorker. Ad mats will be available to dealers plus disc jockey mailings.

An RCA color commercial has been arranged for NBC-TV's national program, "Wonderful World of Color." A Joe Hyams interview series has also been pegged for radio.

The whole story is available to exhibitors in an elaborate press book of unique dispatch case design.

Gold Medal Books, a division of Fawcett Publications, is issuing a paperback timed to coincide with distribution of "THE NOTORIOUS LANDLADY." Fawcett is backing the promotion with a hefty point of sale push in

ENTER THE SENSATIONAL

THE NOTORIOUS LANDLADY

LUCKY LEASE SWEEPSTAKES!

WIN ONE OF 1000 FABULOUS PRIZES

NEW R.E. HOME HAIR DRYER
A.E. NEW DUTCH PORTABLE MIXER
SCHOKO LADIES CROWN JEWEL ELECTRIC SHAVERS
WENCO MAESTRO
BLACK & DECKER

100,000 book outlets and includes distribution of two color rack card and pressure stickers.

A national contest, Lucky Lease Sweepstakes, moves into high gear with release, enabling patrons to win thousands of valuable prizes simply by entering their name on a Lucky Sweepstakes blank available at the theatre. All entries are to be forwarded to Columbia where the winners will be selected. Columbia will give heavy support to the contest with free screen trailers, lobby and street posters. Exhibitors may also participate and win valuable tape recorders by submitting their documented campaign on "The Notorious Landlady" to Columbia.

The title song by Mack David and Sammy Fain has been recorded by Fred Astaire for Choreo Records, and will provide a promotional push.

Merchandising Campaigns

COLUMBIA RELEASES

A paperback on **"THE INTERNS"** issued by Bantam Books has had a phenomenal sale at newsstands and bookstores. Tie-ins for window streamers and rack cards have been arranged, and provisions for banner trucks on the local level are in the offing.

Bob Evans Uniform Company, one of the nation's largest nurses' uniform manufacturers, will feature advertising on **"The Interns"** in State Nursing Journals, National Professional Journals, consumer magazines, and trade advertising.

Coppertone, America's number one producers of suntan products, will feature Anne Helm, co-star of **"The Interns,"** in newspaper ads in 47 newspapers in 42 major cities. They will also plug the picture in 2500—3000 radio spots throughout the summer.

Colpix records will distribute a sound track album and single records on two themes from the picture: **"The Interns Twist,"** and **"The Greatest Love."**

Chesterfield cigarettes will feature **"The Interns"** co-stars James MacArthur and Stefanie Powers in a full color back cover advertisement in Life magazine.

To round out the merchandising, arrangements have been made with David Silver Company, exclusive ladies' wear manufacturer, and Mac Shore Blouse Company to feature **"The Interns"** in their advertising and all retail store promotions.

An action packed paperback with cover art featuring a scene from **"BATTLE ABOARD THE DEFIANT"** issued by Ballantine Books will receive heavy promotion backing through thousands of book stores and newsstands. Wide awake theatremen will visit with their local paperback distributor to arrange cooperative promotional activity.

A sound track album, score by Clifton Parker, is being issued by Colpix and will provide a spring board to additional promotions through disc jockeys and record stores.

"Fastest tan under the sun"



There's no tan like a Coppertone tan! Scientific tests proved that with Coppertone's "unbalanced" formula you get the best tan possible with best protection... a wonderfully deep, rich tan!

Coppertone is good for your skin! Prevents rapid drying and peeling, keeps skin soft, smooth. So tan, don't burn. Use Coppertone. Details all others by far!

COPPERTONE
AMERICA'S NO. 1 LINE OF SUNTAN PRODUCTS
The only truly complete line with a product for every need!

LOTION: The popular favorite for "balanced" tanning and protection.
OIL: For those who want deepest tan and require less protection.
CREAM: For maximum "lay-on" during tanning or lengthy exposure.
SPRAY: In handy aerosol can—for convenience and speedy application to all parts of the body.
NOBLOT: Gives special protection to nose and extra exposed spots.
LIPGOTE: Your "round lips" protection.
Children, blondes, redheads, all sensitive skins need Coppertone **SHADE!** Contains extra amount of Coppertone's famous sunscreen ingredient for extra sunburn protection.
Coppertone is a Reg. Trad. of Parke, Inc.

A title song is also being developed.

Revell, Inc., one of the nation's largest model kit manufacturers will banner one of their models similar to the Defiant for special tie-in merchandising through hobby, model, and toy stores.

As this issue goes to press, additional merchandising is being arranged by Columbia.

The language of laughter is universal. Alberto Sordi is a master at creating laughter, and his talents have made him Italy's top comedy star and greatest boxoffice draw. **"BEST OF ENEMIES"** is Sordi's first English language role and teams him with dashing David Niven, a celebrated laughmaker himself.

Columbia is bringing Sordi to the United States for a coast-to-coast tour in support of the film which should make him as well known to American audiences as he is in his homeland. His fresh approach to comedy is sure to hypo advance interest in the Dino De Laurentiis feature.

Columbia will also launch a determined and extensive merchandising and publicity program to stimulate general interest in the film, with the name and face of Alberto Sordi familiar to every moviegoer through newspaper stories, radio and television appearances, etc.

Columbia has arranged some very important and effective tie-ups for **"THE THREE STOOGES IN ORBIT"** with toy, novelty, and game manufacturers to reach the nation's youngsters, who are, of course, the natural audience for The Stooges and—the kids will bring in the grown-ups. A complete list of Three Stooges licensees is included in the press book, and exhibitors will find retail toy stores, 5 & 10's, etc., receptive to co-op display and merchandising.

Popular recording star Duane Eddy has cut a record of the title tune **"WILD WESTERNERS"** for RCA Victor. This promotion-minded film will boost record sales through retailer and disc jockey contacts, giving impetus to local play dates everywhere.

The alert showman will take advantage of the western action and locale to tie-in with local merchants of toys, western clothing, and novelty stores for window displays, counter cards, etc. Theatre contests for best dressed western youngster, fast draw con-

tests, are all good bets to get extra ballyhoo and attention.

William Castle believes sincerely that you gotta have a gimmick, and for **"ZOTZ!"** his gimmick is the **"ZOTZ!"** coin. Plastic, copper colored coins are available from Columbia and can be used as giveaways for away from the theatre and at theatre promotions and in a variety of other ways. Another valuable merchandising assist comes from North American Van Lines, whose 1,500 vehicles will carry a giant size poster highlighting the fact that North American "stars" in **"ZOTZ!"** This promotion on a national scale can also be implemented by exhibitors on the local level for added penetration. Tie-ups are also possible on the local level with the many coin-collecting groups, and a coin poster listing other famous coins alongside the **"ZOTZ!"** coin is a cute stunt.

Musically, Columbia through Colpix Records will release a novelty recording titled **"ZOTZ!"** with the humorous subtitle, **"Not from the picture of the same name."** It can be used effectively in radio and music store promotion.

Always ready to lend a hand are members of the William Castle Fan Club, which really exists. These pals of the popular producer can act as junior press agents. Columbia Studios, 1438 Gower st., Hollywood, knows where they are and who belongs.

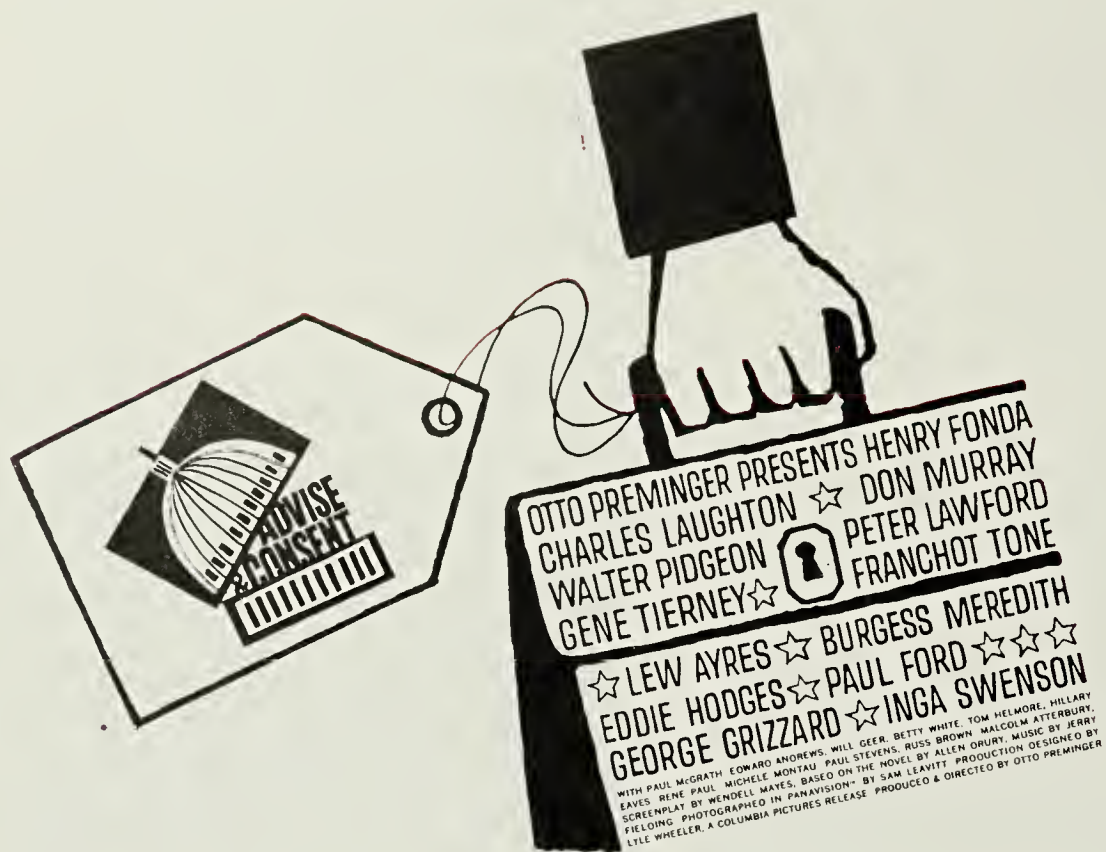
BEHOLD! THE WORLD'S MOST FAMOUS MAGIC COINS!

 COLUMBIAN TETRASTACHION 400 B.C. 1 1/2 in. diam. The oldest known coin found in the Americas found in the Americas found in the Americas	 TIBERIAN AUREUS 1st Century A.D. The oldest known gold coin found in the Americas found in the Americas found in the Americas	 POPE SIXTUS V. PENCE 1585 The oldest known pope's coin found in the Americas found in the Americas found in the Americas
 BOURBON DIME 1795 The oldest known dime found in the Americas found in the Americas found in the Americas	 ROMAN AUREUS 1st Century A.D. The oldest known gold coin found in the Americas found in the Americas found in the Americas	 POPE SIXTUS V. PENCE 1585 The oldest known pope's coin found in the Americas found in the Americas found in the Americas
 ST. GEORGE TALER 1566 The oldest known taler found in the Americas found in the Americas found in the Americas	 DENARIUS AES AENEAS 1st Century A.D. The oldest known aeneas found in the Americas found in the Americas found in the Americas	 DENARIUS AES AENEAS 1st Century A.D. The oldest known aeneas found in the Americas found in the Americas found in the Americas

ZOTZ
ASTROLOGICAL...
The oldest known high flying
coin...
found in the Americas
found in the Americas
found in the Americas

BECOME
A "ZOTZNIK!"
Get your FREE Magic
ZOTZ coin when you see
"ZOTZ!"
at this theatre!

ADVERTISING — *campaign the*



Publicit

OTTO PREMINGER'S "Advise & Consent" has been accorded an avalanche of news and comment in the world press ever since its announcement as a film project.

To the important publicity already garnered by "Advise & Consent" can be added the massive publicity breaks now emanating from national magazines, newspapers, weekly supplements, and fan and women's magazines.

Producer-director Preminger has always been good copy, sparking newspaper, radio, and television interviews with wit and controversy. Together with the name-packed "Advise & Consent" cast, he has provided the nation's news-gathering media with reams of copy, launching the picture as one of the most widely discussed and eagerly awaited properties in film history.

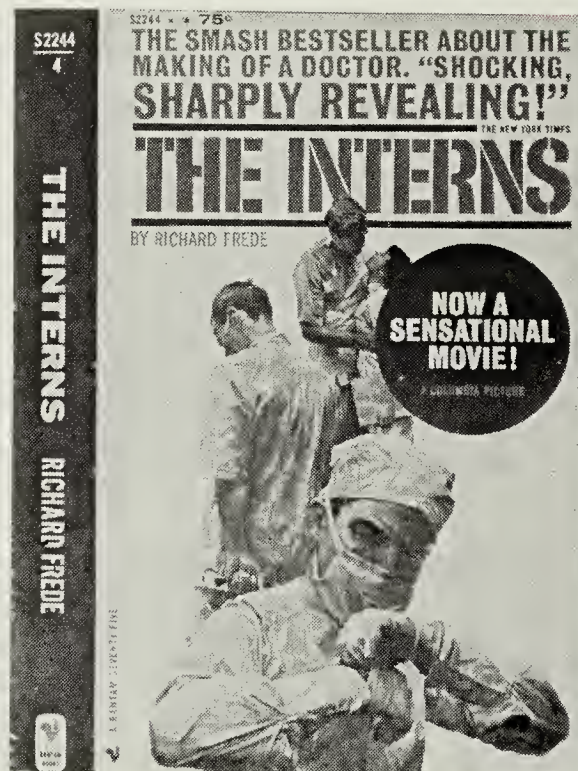
The national television networks have provided prime time attention on CBS's Ed Sullivan Show, the NBC Today Show, and the Tonight Show. Radio has cooperated with important breaks on the popular Arthur Godfrey show and on NBC's Monitor.

Columbia has literally amassed foot thick scrap books of clippings, and the avalanche of publicity continues.

From a public viewpoint, "Advise & Consent" must be rated one of the highest "know about" films in history.

HOT ON THE HEELS of publicity stirred up by the controversial best selling book, "The Interns," are the important breaks now appearing in national magazines, women's magazines, weekly supplements, and the wire services for the film. Additional publicity scheduled to coincide with release of "The Interns" will break in Family Circle, Vogue, American Weekly, Argosy, Town and Country, and Pageant. The latter has arranged a most impressive pictorial spread of scenes from the picture that will include some of the most dramatic pictures ever published. Coverage of the young age group has not been neglected, and Teen Magazine, a champion of the younger set, will contribute feature attention to "The Interns."

"ZOTZ" and William Castle, its producer, are hot copy for all communication media, and the publicity is beginning to roll for this happy partnership. Syndicated columns have broadcasted Castle's switch from the produc-



sell action-drama-humor

breaks

tion of the macabre film to comedy with a gimmick, and have given it extensive coverage. Zolt, the magic coin, is due for broad treatment that should make it a household word with resultant stimulus to theatre box-office.

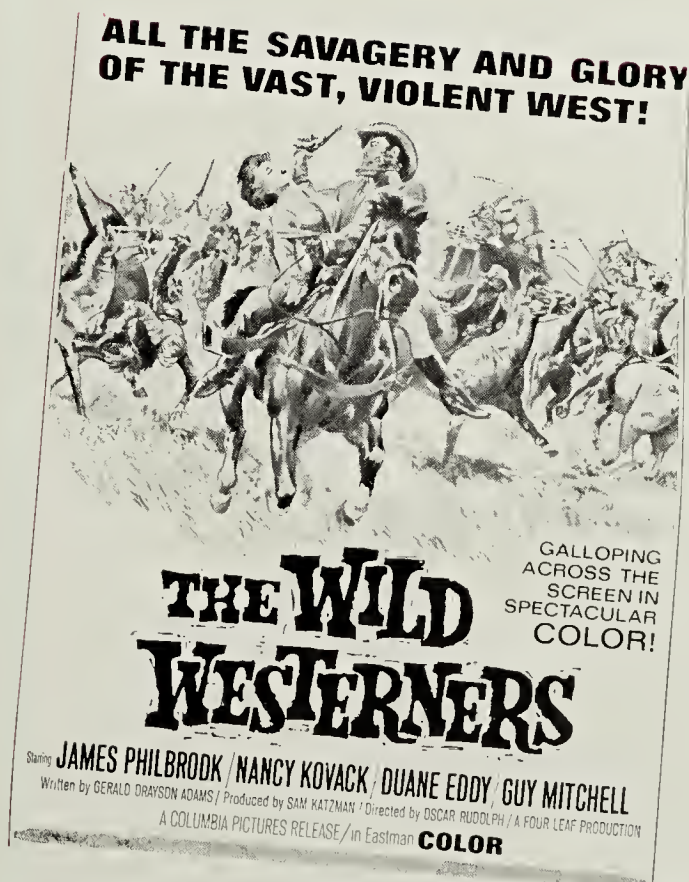
A PRETTY GIRL can always get her picture in the paper. A pretty girl with brains is an even better space-grabber. Kim Novak fills the bill exactly. She designed all her own clothes for "NOTORIOUS LANDLADY" and that should be a publicity man's dream. Feature stories with fashion photos are naturals for articles on women's pages or Sunday supplements.

Also important from a publicity standpoint is the fact that Fred Astaire continues in this film his acting career without depending on his magical dancing shoes. He proves to be just as adept as a light comedian, and that fact should be good for some newspaper feature space.

AS THIS ISSUE goes to press the publicity campaign plans are just beginning to jell for "Best of Enemies," "Wild Westerners," "Battle Aboard The Defiant," and "The Three Stooges In Orbit."

The action, drama and comedy inherent in these latter releases can be expected to receive the same comprehensive push exerted by the very capable advertising—publicity—merchandising team at Columbia Pictures.

PUBLICITY, like merchandising, is effective on more than one level. The big national magazine breaks and syndicated newspaper space-grabbers build interest during the important pre-release period. However, it can't stop there. Each theatreman, using the tools developed for him by Columbia's wide-awake publicity department, becomes his own best publicity man on the local level. Prior to playdate, his contacts with local newspaper, radio, and television personalities are all important. He can develop, with the cooperation of the local editor or radio-tv personality, interesting feature stories, news breaks, etc., that can generate local interest.



Mr. Exhibitor,

COLUMBIA PICTURES CORPORATION plans to assist this summer in filling your screen with the kind of sizzling film entertainment that can generate top hot-weather grosses.

Perhaps the Columbia summer story can best be told in the words "QUALITY" and "VARIETY." Top quality is the result of the happy blending of talent before and behind the camera, and in the sales and merchandising of each film. It assures maximum audience enjoyment once they enter your theatre and maximum advance promotion to get them there. Variety means that your screen this summer will glitter with comedy and drama, adult and family entertainment, adventure and romance — in short, entertainment for everyone to enjoy, regardless of his preferences.

We have detailed eight Columbia productions on these pages. We have tried to indicate the scope of the merchandising and publicity campaigns that will herald your playdate. Never before has co-operation between distributor and exhibitor been more necessary. Real showmanship is a team effort, and real showmen know that the effort is a continuing one through the last playdate.

For maximum boxoffice results, boost your playdate on the local level with every promotional weapon in your showmanship arsenal. We suggest that you start now and contact your local Columbia exchange.

the editor

Improved Film Pact Concluded With Italy

NEW YORK—Eric Johnston, president, Motion Picture Export Association of America, Inc., announced important modifications and improvements in the Italo-American film agreement that assure a virtually free market for American films in Italy.

The new film agreement, in the process of negotiation for the past several months by Eitel Monaco, Italian Government film expert and president of ANICA, and Leo D. Hochstetter, MPEAA director for the Mediterranean area, replaces the current Italo-American Film Agreement, which expires on Aug. 31, 1962. Though the new agreement becomes formally effective this year on Sept. 1, some of the new freedoms are effective immediately.

The following provisions, eliminating practically all former restrictions, are included:

The dubbing tax will be eliminated as of July 1, 1962, and the agreement guarantees that no substitute for this tax will be imposed after that date.

Immediate de facto elimination of the film quota, though the quota will not technically be abolished until Sept. 1, when the current film agreement expires.

Immediate free transfer of funds with the complete liberalization of remittances spelled out in the new agreement effective Sept. 1.

All pending applications for exportation of prints dubbed in Italian will receive prompt approval with progressive liberalization of future applications for export.

Dubbing exemption certificates are granted immediately to fill the requirements of the major companies for the first six months of 1962.

U-I Earnings Top '61

NEW YORK—Universal Pictures Company, Inc., reports for the 26 weeks ended April 28 consolidated net earnings from operations of \$3,371,647, after a provision of \$3,080,000 for federal taxes on income. After dividends on preferred stock, such consolidated net earnings amount to \$3.73 per share on 887,790 shares of common stock outstanding.

For the 26 weeks ended April 29, 1961, the company reported consolidated net earnings from operations of \$1,835,322, after a provision of \$1,685,000 for federal taxes on income. After dividends on preferred stock such consolidated net earnings amounted to \$1.98 per share on 888,390 shares of common stock outstanding.



A.B.C. recently opened the reconstructed A.B.C. Southend, now one of Britain's most luxurious theatres, and present, left, to right, were screen stars Richard Todd, Eleanor Summerfield, June Ritchie, the Mayor of Southland Alderman Osborn A. Moss, Sylvia Syms, the Lady Mayoress, and Bill Cartlidge, assistant managing director of ABC.



LONDON Observations

by Jock MacGregor

ALONG WITH THOSE present-day travelling showmen, Rank's George Pinches and John Behr, Essoldo's Dick Chuter, Granada's Frank Kemp, and Peter King, of Shipman and King—they will go anywhere to see product—I joined Walt Disney's Cyril Edgar for the first ever Mid-Channel press and tv premiere of "Bon Voyage," which Arthur Allighan organized with United States Lines aboard "United States," the world's fastest passenger ship, on her way to New York.

This was moviegoing in the most luxurious manner. We were whisked to Southampton Docks on the special "Statesman Boat Train," and within 90 minutes of leaving London, this fabulous liner towered above our Pullman car. No more appropriate venue could have been found for this preview. Many sequences featuring Fred MacMurray and Jane Wyman had been shot aboard during an actual crossing.

It was my first experience of sailing in a liner and what a time we had. Staterooms were allotted for our use but we saw little of them. We had the freedom of the ship. Within minutes of embarking, one bright spark discovered that "The Miracle Worker," yet to be seen here, was showing in the tourist class. Though there were lighthearted threats no one actually played hookey and saw it.

With a wonderful multi-course luncheon and a fascinating tour of the ship out of the way, we got down to seeing the film. Despite it being a heavenly sunny afternoon, many American passengers joined us, and it was most interesting noting their reactions to this glorious bit of fun about foreign travel. I suspect they had personally experienced many of the incidents in the movie.

The voyage was all too short. I do not think the ship personnel were joking when they casually told us what happened to stowaways aboard USL ships. All went ashore at Le Harve for planes back to London with pockets bulging with American cigarettes, gadgets, etc., mainly bought with dollars which I had the foresight to take with me—it was the Daily Cinema's Bernard Charman who called me the most popular person aboard. Alas, back in London, the Customs swopped. It was a wonderful day and a superb piece of showmanship which will long be remembered. I really must take a proper voyage one of these days.

LORD RANK proposes to retire at the October annual general meeting and accept the title of President of the Rank Organization. He will be succeeded by John Davis. The group will continue in good hands.

IF EVER there was an Anglophile, it is 20th-Fox's Murray Silverstone who spent many years here with UA. Back in town he was in terrific form when he met the trade press. He spoke for two hours without hardly a question, flitting from hard facts about current product and problems to nostalgic reminiscence before suddenly asking us all to join him for lunch. There is no question that he is mighty relieved that "Cleopatra" (at least as far as Elizabeth Taylor is concerned) is in the can. It will be premiered in the New Year with a running time of 3½ hours and will need a gross of \$50,000,000 to break even on the investment.

Murray is equally excited about "The Longest Day," which will open in September. He is paying a great tribute to Percy Livingstone and John Ware by leaving it entirely to them to handle these two important releases in the U.K. This is a sound move. No one knows this field and its requirements better. All too often, well meaning New York executives have done more harm than good by dictating policies which are alien here—a fact which Murray probably learned during his long stay.

FRED THOMAS, supported by UI's Douglas Granville, invited exhibitor and press friends to Rank Distributors for a champagne lunch to celebrate Universal's Golden Jubilee. He presented pens to Universal's longest established customers, Sir Alexander King, A. Rogers, and Willy Morris, so that they can sign more contracts. With Sir Alec at home in Glasgow, Fred called on me as a fellow Scot to accept his. Having heard him in similar circumstances, I could but ask if the pen was full. Several assured me they thought he was speaking himself!

UI has plenty to celebrate. Their pictures are doing magnificently here, and "Touch of Mink" has opened big at the Odeon. Cary Grant has been closely watching its promotion and looked in at the celebrations to have a word with some of his customers. Cary, incidentally, is one of the few actors who are respected 100 per cent by distributors as businessman and showman.

Blumenstock Boosts "Day"

NEW YORK—The appointment of Sid Blumenstock, veteran industry advertising executive, as field promotion coordinator for Darryl F. Zanuck's "The Longest Day," was announced today by Fred Hift, international advertising and publicity representative for the film. The picture is being released by 20th-Fox.

Blumenstock, who will make his headquarters in New York, will work in close cooperation with Hift and with the advertising-publicity departments of 20th-Fox.

Blumenstock has held executive advertising posts with Warner Bros. Theatres, 20th-Fox, Paramount Pictures, and Embassy Pictures.

Youth-Age Wage Factor

NEW YORK—New York State exhibitors at hearings set for this week by the State Industrial Commissioner and the General Industries Minimum Wage Board here and in Syracuse will base their efforts to get theatre employees exempted from the state's minimum wage law around a provision of the 1962 law which permits exemptions under certain conditions.

The conditions which permit employees to be exempted from the minimum rate of \$1.15 per hour are where such a scale might curtail employment opportunities "for persons whose earning capacity is affected by youth or age."

CANADIAN Highlights

By Harry Allen, Jr.

FILM CENSORSHIP in Canada was taken to task in an editorial of The Globe and Mail, Toronto. While praising The Ontario Censor Board with one hand, it also criticized the board for operating "too much in secrecy." It said that many of the board's deletions have been subject to serious criticism by responsible and qualified persons.

The only responsibility, believed the newspaper, within the broad framework of the general obscenity laws, should be limited to the labeling or the identifying of films as suitable or unsuitable for children and adolescents. It concludes with the remark, "No supervisory board should cut a film nor should it ban it outright. In a free society, an enlightened public should be the best censor."

Peg for the editorial was the action of the Canadian Federation of Film Societies in declaring that while movies should be classified, they should not be cut. The resolution, adopted at a meeting in Montreal, urged that film censorship in its present statutory form be replaced by a state-run system of classification that would allow some movies to be seen by anyone, others only by persons above a certain age. The resolution also called for films to be screened in their entirety. The federation, comprising 88 adult and student film societies with 25,000 members across the country, was formed in 1953 to promote the appreciation of the cinema as an art form.

It also passed a resolution asking for the removal of legal restrictions that hinder the pursuit of the aims of the film society movement, and pointed out that Canada is one of the few countries that place the film societies under the same legal restrictions and censorship as commercial movie houses.

About 150 delegates from film societies in seven provinces attended the meeting held at the National Film Board studios in Montreal. of Canada can escape criticism of their attitude toward film censorship and all may find

The Globe editorial said that "Few parts food for thought in the Quebec report" which stated the main effect of censorship has been to menace freedom and to lower creativity. The Quebec report followed upon a request by that province, long noted for heavy and clumsy censorship of films, to a committee of Roman Catholic priests and laymen to study the whole question of censorship in that province. It concluded a more enlightened attitude was required.

REEL CLIPS: The ban on film critics by the distribution companies from screenings of theatre circuits continues to bring the wrath of others down upon the critics. Actually just two film critics, Frank Morriss of The Globe and Clyde Gilmour of The Telegram, both Toronto, put up a loud complaint on the ban. Nathan Cohen, entertainment editor, The Toronto Daily Star, never known for a blunt edge to his remarks, commented: "I find it hard to muster any sympathy for those Toronto film critics who are complaining. . . . The special privileges . . . have always seemed to me unjustified. The only courtesy a theatre should grant a critic is the assurance of a ticket to the first performance. But his paper should pay for the ticket, and if he wants to take someone along, let him pay for it himself." Hye Bossin, editor of the Canadian Film Weekly, long a friend of the critics, complains: "Would a newspaper welcome an outsider when its executives and others were evaluating the news for interesting physical and other presentations to the public?" . . . A summer convention of the Canadian section of the Society of Motion Picture and Television Engineers was held in London, Ont., at the University of Western Ontario . . . Felix Lazarus, back after studying film production in Britain on a Canada Council grant, is lining up a feature . . . The 175-seat Grand, Minitonas, Man., was severely damaged by fire. The theatre, a six-day operation, is owned by J. Babchishin . . . London, Ont. citizens will vote on the question of Sunday movies during the municipal elections in December . . . Bankers Dispatch Corp. of West Vancouver has proposed that it take over film delivery service in BC, and BC Exhibitors Association is studying the matter . . . The "Hatari Safari," headed by John Wayne, heads into Toronto June 25 for film's opening . . . Frank Kennedy resigned as Odeon North Bay manager and was succeeded by Jerry Gilmour, who was transferred from Peterborough.

KRIM (Continued from page 5)

and Ultra-Panavision; "The Lonely Stage," starring Judy Garland and Dirk Bogarde, produced by Stuart Millar and Lawrence Turman, and directed by Ronald Neame in Eastmancolor; "Flight From Ashiya," starring Yul Brynner, Richard Widmark, and George Chakiris, produced by Harold Hecht and directed by Michael Anderson; "Summer Flight," starring Susan Hayward, produced in color by Stuart Millar and Lawrence Turman, and directed by Lewis Gilbert; "Irma La Douce," starring Jack Lemmon, Shirley MacLaine, and Charles Laughton, produced and directed by Billy Wilder; "Invitation to a Gunfighter," starring Yul Brynner, produced by Stanley Kramer; "Kimberly," starring Burt Lancaster, a Hecht-Hill-Lancaster Production; "The Pink Panther," a Blake Edwards Production; and the roadshow attraction, "The Greatest Story Ever Told," a George Stevens production.

Films scheduled to go into production for release in 1964:

"Battle," produced and directed by Robert Wise; "The Best Man," produced by Stuart Millar and Lawrence Turman; "A Bullet For Charlemagne," starring Sidney Poitier, produced and directed by George Roy Hill; "The Golden Age of Pericles," produced and directed by Jules Dassin; "Hawaii," produced and directed in color and wide-screen by Fred Zinnemann; "Janus," produced by Martin Poll in color; "The Last of the Just," produced and directed by Jules Dassin; "Mister Moses," produced by Frank Ross in color; "The Mound Builders," starring Yul Brunner, directed by J. Lee Thompson in color; "Roman Candle," starring Shirley MacLaine; "A Shot in the Dark," produced and directed by Anatole Litvak; "A Thousand Clowns," produced by Fred Coe and Arthur Cantor and directed by Coe; "Toys in the Attic," starring Dean Martin and Geraldine Page; and "The Well at Ras Daga," starring Robert Mitchum.

Chi Exhibs Consider New Releasing Plan

CHICAGO—A group of local theatremen have formed the Chicagoland Releasing Plan, Inc., to alter this city's release system by setting up 10 neighborhood situations which would play day-and-date with downtown Chicago. Their plan is admittedly patterned from United Artists' "Premiere Showcase" plan in New York City.

Named as officers of the new organization are Oscar Brotman, attorney who operates the Hillside and the Oasis, president; Sam Meyers, Teatro de Lago, vice-president; and Mort Fink, Golf Mill theatre, secretary and treasurer.

Brotman said that the organization was out to revitalize the local release system where sometimes 65 theatres in the area were playing the same picture at the same time, thereby depriving the public of a choice; and of a clearance situation which ranges from one day after the conclusion of downtown first-run to several weeks after.

The new group would take 10 neighborhood theatres, which assumably would raise their admissions and extend their runs in return for day-and-date bookings with downtown Chicago.

Brotman said the Oriental downtown is on the side of the movement.

UA Names Three V-Ps: Picker, Goldberg, Schottenfeld

Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president, announced the appointment of three new United Artists vice-presidents at the board of directors meeting that followed the annual stockholders meeting. They are David V. Parker, Fred Goldberg, and Herbert T. Schottenfeld.



D. PICKER



GOLDBERG



SCHOTTENFELD

ident; Eugene Picker, vice-president; Leon Goldberg, vice-president and treasurer; Robert F. Blumofe, vice-president; Seward I. Benjamin, vice-president and secretary; Joseph Ende, vice-president, controller, and assistant treasurer; James R. Velde, vice-president; and Louis Lober, vice-president.

David V. Picker was formerly executive assistant to Krim. He also is executive vice-president of United Artists Records. Goldberg was executive director of advertising, publicity, and exploitation. Schottenfeld was assistant to Seymour M. Peyser, vice-president and general counsel, who is on leave of absence with the United States Government.

ALBANY

Richard Sukel, Pittsfield, Mass., has assumed operation of the Lee, Lee, Mass., served from the Albany exchanges. . . . Officers and members of the Variety Club wished Father Edward F. English, director of radio and tv for the Albany Catholic Diocese, and Catholic chaplain of Tent Nine, good fortune and God's blessing in his new assignment, pastor of St. George's Church in Pittstown. . . . Scine's Pontiac, Saranac Lake, took a 16-day vacation and is scheduled to reopen with "The King Of Kings." . . . Walter Reade's 9-W Drive-In, Kingston, serves as a "community church" by the Old Dutch Reformed Church. . . . Patrick Nash has been advanced from assistant to manager, Fabian's Saratoga Drive-In, Latham. . . . For the first time, wives of Variety members aided in the sale of the Knickerbocker News and the Times-Union newspapers on behalf of the club's Camp Thacher fund drive. As "barkerettes" they were stationed at shopping centers. Advance sales by Variety men amounted to almost \$4,000. . . . The new four-member Bingo control commission under the terms of legislation designed to tighten up enforcement of statutes dealing with the game and to eliminate the criminal-professional gambler elements alleged to have "moved in" on the sponsoring charitable and fraternal sponsoring organizations, is headed by Ira M. Ball, an attorney of New Hartford, Oneida County (Utica). Two members of the old State Lottery Commission were reappointed by Governor Rockefeller.

ATLANTA

W. W. "Jack" Hammonds, Jr., Marshall Drive-In, Albertsville, Ala., has been elected interim president, Alabama Theatres Association, to fill the unexpired term of D. W. Davis, Florence, Ala., the TOA affiliated unit announced. He will serve until the unit's annual convention on Sept. 16-18 at the new Americana Hotel, Atlanta. . . . Norman Padgett, manager, Bailey, has returned from a stay at the Victory, Fort Lauderdale, Fla. . . . WOMPI held an executive board meeting at the home of Mrs. Marcelle Kohn. . . . The Atlanta Better Films Council met at the Atlanta Womens' Club and Mrs. Ruth Layton was named president. . . . O. J. Howell, Jr., for many years with Capital City Supply Company, resigned to go with Pepsi-Cola. . . . Knoxville, Tenn., City Councilman J. O'Connor announced he will add an amendment to the city "blue law" to include all business, theatres, and other places of amusement. . . . The Pike, in Knoxville, Tenn. suburbs, was damaged by a wind and hail storm in the amount of \$2,500, according to Walter L. Morris, owner. . . . Howard Rutherford, manager, Loew's Grand, left to assume managerial duties of Loew's, New Rochelle, N.Y. He is succeeded here by A. William Shealey.

BOSTON

The Kenmore and the Capri will be torn down by mid-summer to make way for a new toll road extension into the city, bringing the number of film theatres lost to Boston because of new construction programs to a total of six. The six, all victims of new developments, the coming Government Center, and the new toll road, include the Scollay Square Casino, Rialto, Lancaster, Capri, and Kenmore. All but the Kenmore and Capri have been torn down. The Capri will be replaced by Ben Sack with the New Capri, now being built in the former Strand, which is being cleaned out from wall to wall for the new

refurbishing. No plans have yet been announced for the Kenmore. The other theatres have not been replaced. . . . Films at the second annual Boston International Film Festival current at M.I.T.'s Kresge Auditorium to June 24, were chosen by the selecting committee of film critics: Elinor Hughes, Boston Herald; Alta Maloney, Boston Traveler; Peggy Doyle, Boston Record American; Marjory Adams, Boston Globe; Nora Taylor, Christian Science Monitor; Guy Livingston, MOTION PICTURE EXHIBITOR. They are "The Unsent Letter" (Russian); "Simitrio" (Mexican); "Arms and the Man" and "Objective: Stalingrad" (Germany); "The Playboy of the Western World" (Ireland); "Cairo Station" (Egypt). These films have been cited by the committee for specific excellence. . . . The venerable Boston University Theatre became a film house again for eight days, from June 6 to 13, when the eight day Polish Film Festival, sponsored by the Boston University Film Society, was shown there. . . . Maurice Druker, city manager of Loew's Buffalo theatres for the past 15 months, has been re-assigned to the Boston offices of Loew's Theatres, Inc., where he will handle Loew's real estate interests and have his headquarters at Loew's Orpheum. James Tibbetts, for 24 years with Loew's here, is becoming managing director of the Boston Cinerama Theatre. . . . Exhibitors here are getting behind an effort to amend the holiday Blue Laws, which have been plaguing the industry on Columbus Day and Veterans' Day, formerly half holidays, in which the department stores would be open in the afternoon. Since the enforcement of the holiday blue laws, there is no business at the theatres on these holidays.

BUFFALO

A proposed ordinance for the licensing of coin-operated vending machines met considerable opposition at its first airing before a councilmanic sub-committee. The law would control the types of machines that dispense coffee, cigarettes, milk, candy, soft drinks, and similar merchandise. Industry representatives trained their heavy guns on the proposals to license each individual machine and to impose license fees. One suggestion was that vending operators be given one master license to cover all machines. Councilmen told the businessmen that the intention of the law would be to control the machines, not to raise revenue for the city. . . . The Elmwood has reopened under the banner of the Leci Theatre Corporation after having been closed since January. Lou Levitch, head of Leci, says the house will show both Hollywood and foreign films, and plans call for their scheduling 21 to 28 days after the pictures close their downtown presentations. . . . "El Cid" the AA production at the Granada, has closed its long run at that Schine deluxe community house in north Buffalo, and manager Joe Garvey announces that the house will be closed until June 28, when Disney's "Bon Voyage" will open. . . . Carl Rindcen, who retired a few years ago after 50 years service with Shea Theatres, celebrated his 50th wedding anniversary. . . . Aug. 22 has been set as the official date for the return of Cinerama to Buffalo, according to Lou Jaffe, local Loew-Shea Theatres executive. The Teck will be the site for the showing of "The Wonderful World of the Brothers Grimm. . . . Mrs. George P. Skouras, New York, international chairman of Boys' Towns, spoke at a luncheon in the Park Lane the other day in honor of the Rt. Rev. Msgr. John Patrick Carroll-Abbing, founder of Boys' Towns of Italy.

CHARLOTTE

In Henderson, N.C., a Negro demonstrator seeking to force integration of the Embassy has been arrested on a charge of violating a newly-adopted city ordinance which requires individuals to register with the chief of police before engaging in picketing. Jonathan Hunter, 20, Pompano Beach, Fla., allegedly joined the picket line in front of the Embassy without previously registering. Trial date was not set immediately. Picketing has been under way intermittently since April 25 by students of nearby Kittrell College, a Negro school, following refusal of the management to accede to their demands to racially integrate audiences at the theatre. The new ordinance later was adopted by the City Council. The ordinance limits the number of pickets in any demonstration and requires all of them to register first. . . . A luncheon meeting of Raleigh, N.C., exhibitors was held with Carolyn Byrd, Raleigh high school senior who is featured in the film, "Airborne," being guest of honor. The meeting was called by Philip N. Nance, district manager of Consolidated Theatres, Inc., Charlotte, and prior to the luncheon the theatre men attended a private screening at the Village of the Italian film, "Big Deal on Madonna Street."

CHICAGO

Chicago exhibits Charles Teitel and Dan Goldberg are giving old movie houses a new lease on life. They re-opened the former Gold Coast last week under the new name of the Globe. It has been air-conditioned and completely renovated for the first time in its 40 year history. The Globe will show double feature films moving directly from Loop-engagements. Teitel and Goldberg also operate the World Playhouse on So. Michigan Ave., Chicago's oldest art-film house. The old Lane Court was torn down to the foundation and basic walls and was rebuilt into a spacious theater. The house features art-films. . . . Sam Meyers, 75, is the recipient of a month long birthday celebration which began on May 4th. His Teatro del Lago marks its 35th year of providing movie entertainment for North Shore fans. Meyers was criticized by the trade and frowned upon by townspeople when he began planning a movie theater in No-Man's Land. Despite predictions that a theater away from town wouldn't draw customers, along with complaints against seven day business, the movie house has survived. 20 years ago Rock Hudson was Teatro's doorman as was Roy Fitzgerald of Winnetka, Ill. Meyers once owned and operated nine theaters including the Evanston when it was known as the Stadium. Meyers presently owns two movie houses with which he is content, the Teatro and the Glencoe, Glencoe, Ill. . . . George A. Romine, manager of the Chicago, 57, was bound, gagged and robbed of \$3,096 by two gunmen who surprised him and forced him into his office while the late show was in progress. Romine reported to detectives that he had just answered a phone call upstairs in the theater and walked through the lobby back to his basement office when the two gunmen surprised him. Romine said he had just put his key in the lock when he was pushed into the office by the men with drawn guns, locking the door behind them. One of the men struck him over the right ear with a gun. He was told "keep quiet—or else!" He was then handcuffed and his mouth taped. The safe was open with \$5,000 in silver but the men were scared off when the phone rang and took what they could. Romaine said the safe was open because he had not

yet put away the coins from the concession machines in the lobby. The gunmen mingled with theater goers in the lobby who were leaving the last show. Romaine was able to dial the phone and ask Fred Napola, ticket taker, to call police. . . . American International's personnel lineup is one for the books. All four men in the organization are "Sams." Sam Seplowin, is branch manager; Sam Kaplan, is a salesman; Sam Tiches, is the day shipper; and Sam Albinati, is the night shipper. The company was appointed Chicago distributor of "Ersatz." . . . Teitel Film Exchange has taken on the representation of Brigadier Films, TellTake Heart Films for Illinois, Wisconsin and Indiana territory. . . . New officers for the Greater Chicagoland Drivein Theaters Association are: Oscar Brotman, Oasis, reelected as president; Ralph Smitha, Essaness, vice-president; and Ralph Jelinekof, Ski High, secretary-treasurer. The association has started a strong advertising campaign to boost outdoor film attractions for spring and summer months. . . . The Varsity, Evanston, Ill., recently surprised patrons with a sneak preview of "Hatari." The film is set for an early summer opening at the Loop's Roosevelt Theater. Audience reaction cards were full of praise for the film.

CINCINNATI

The many friends of Ross Williams, UA's Indianapolis branch manager, were stunned by his sudden death. With United Artists for nearly 30 years and sales manager here before going to Indianapolis in 1958, Williams had many close friends among the area exhibitors. . . . Charles Jones, RKO Palace manager, greeted several hundred news carriers and their wives, and newsboys with their parents, who were guests of the Post & Times-Star at a preview of U-I's "The Day the Earth Caught Fire." . . . Jim Robison, formerly Columbia head booker at Indianapolis, is new booker for Realart Pictures of Cincinnati. . . . Norah Davis, formerly at Paramount, is new receptionist for Cincinnati Theatres replacing Margaret Grant. . . . Stanford Poley is new 20th-Fox shipping clerk succeeding John Bebout, who is leaving the city. . . . Robin Thornton has been appointed manager of Chakeres Circuit's concession department at Trail Drive-In, Ashland, Ky. . . . Nathan Wise, a former chief barker, Variety Tent Three, is moving his advertising and publicity company to larger quarters in the Enquirer building. . . . Mid-States Theatres has completed a nice redecorating job in its downtown Times.

COLUMBUS, O., NEWS — Manager Sam Shubouf, Loew's Ohio, has a budding playwright in his family. His nine-year-old daughter Deborah is a fourth-grade pupil at Broadleigh School. Debbie's puppet play, "The Well at Gooseberry Farm," was the only original play chosen for performance at the annual Parent-Teacher Spring Festival at the school. Mrs. Shubouf, art director for the school's PTA group, designed all the settings for the festival. . . . Mayor W. Ralston Westlake proclaimed June as RKO Diamond Anniversary Month and presided at the lobby cake-cutting in RKO Palace on opening day of the Kirk Douglas feature, "Lonely Are The Brave." Manager Ed McGlone plans a series of special events during the summer celebration. RKO Theatres have been part of the Columbus entertainment scene since the B. F. Keith was opened in the early years of the century. Present Palace was opened in 1926. . . . Earl Eblin, student assistant manager, Loew's Ohio, has been promoted to assistant manager, Loews, Dayton, O. . . . Manager Sam Shubouf, Loew's Ohio, was to pre-

sent the Maximilian Schell trophy to Miss Firefighter at the annual Firefighters' Ball here in a tieup with the Ohio's showing of "Judgment at Nuremberg." . . . RKO Grand announced its next Cinerama feature will be "The Wonderful World of the Brothers Grimm" to follow the current run of "Windjammer." . . . James Corriveau has been named manager, In-Town Auto Theatre. He succeeds Lou Holleb, who has returned to Chicago.

DALLAS

The Delman began its summer vacation matinee schedule, opening daily at 12:45 p.m. . . . Ann Palmer, who might be called Dallas' gift to "Cleopatra," is back home after almost five months in "Hollywood on the Tiber" helping to film the most expensive movie in history. Miss Palmer is planning to spend a few weeks with her parents, Mr. and Mrs. W. H. Palmer, Terrell, Tex., and Dallas friends before heading back to Los Angeles. . . . Earl Podolnick, president, Trans-Texas Theatres, was here to preside at a managers' sales meeting called by Norm Levinson, circuit general manager, to plan a publicity campaign for Metro-Goldwyn-Mayer's "Boys' Night Out." After the planning session, the group attended a screening of the film at the Fine Arts. Others attending were Gene Welch, Capri; Marion Hudgins, Fine Arts; Leroy Ramsey, Hollywood. Fort Worth; Fred McHam, Strand, Wichita Falls; Geneva Wood, Fine Arts, Denton, and Phil Brockstein, press representative for Metro-Goldwyn-Mayer. . . . "Judgment at Nuremberg" is making its first return to Dallas, opening at the Wilshire at regular prices. . . . Alfred R. Taylor arrived here to assume the office as division manager for Paramount, a job recently vacated by Tom Bridge, who moved to New York as assistant to Jerry Pickman, general sales manager. Virginia Stevens, who for many years was sales secretary, has accepted a position as secretary to Taylor. Lucille Johnson, a former staff member of Paramount, will return to the office as secretary to Wayland Lillard, sales manager. Taylor comes here from his most recent post in Canada, but has for many years been division manager in Chicago and Los Angeles. . . . Paul Short, division manager of the Dallas branch of National Screen Service, is still top boss among the Dallas Women of the Motion Picture Industry. Short was chosen "Boss of the Year" at the annual WOMPI luncheon in 1961, and at the organization's 10th annual affair, he was again selected for the title. "Boss of the Year" is run on a kind of Academy Oscar secrecy schedule. WOMPI's nominate their bosses in letters submitted to a panel of judges. The winner is not known until an envelope is opened at the luncheon. Alton Sims, film buyer and publicity director for Rowley United Theatres in Dallas, was the luncheon speaker and, appropriately enough, chose "Women" as his subject. He related the greatest of the women of history and modern times to the valuable service which members of WOMPI perform for the film industry as well as for their community. The "WOMPI of the Year" also was recognized, Mrs. Juanita White, In-Dex Booking Service. And WOMPI president Esther Covington presented a check for \$1,000 to pay for the kitchen at the new home of Dallas Services for Blind Children, to Alfred Sack, representing the Dallas Services and the Variety Club. . . . Ned Depinet and Sam Dembow of New York were visitors here to attend a meeting of the directors of Lone Star Theatres, Inc. . . . Joy Surratt will assume duties as booker at American International. She was formerly with Empire Pictures and with Universal.

. . . Paul Backus will go on the road full time as a salesman for American International. . . . Jewel Boykin has joined the office staff of Empire Pictures. She was formerly with Lone Star Theatres. . . . Claude, Tex., is undoubtedly the most movie minded town in the state currently upon receiving word that the entire population of 750—men, woman and children—will be hired by Paramount to work as extras in "Hud Bannon," which began location filming there. Even Mayor Gilbert Bryan, Judge K. L. Johnson, and Sheriff Roy Brunson will appear in the drama of contemporary Texas cattle country starring Paul Newman, Melvyn Douglas, Patricia Neal and Brandon de Wilde. Producer-director Martin Ritt has set 300 to work in a rodeo parade, 200 for a ball game crowd, and from 50 to 75 in daily street scenes.

Two thousand members of Boys' Baseball Inc., of Dallas (Little Leaguers) rang doorbells in the interest of their participation with the Mickey Mantle-Roger Maris movie, "Safe at Home," which opened in eight suburban theatres and drive-ins. They handed out 200,000 free coupons which, when turned in at the box office as patrons, purchase regular price admission tickets, will benefit the youngsters association through a donation of 10 cents for each ticket. The picture played at the Buckner, Chalk Hill, Circle, Hi-Vue, Kaufman Pike, Lakewood, Northwest Highway and Vogue. . . . The Dallas Chapter of the Women of the Motion Picture Industry will hold its annual Birthday Bosses Luncheon at the Adolphus Hotel with Alton Sims of Rowley United as the speaker. Margie Seeley is luncheon chairman, and Dorothy Johns is in charge of the Boss of the Year contest. . . . It was a baby son named David Mark born to Norm Levinson, executive of Trans-Texas Theatres and his wife. It was their second son. . . . Ray Doley moved to the Capri and Bob Dent moved to the Fine Arts, both operated by Trans-Texas, as assistant managers.

DES MOINES

Harold Lyons, former salesman for 20th-Fox, was killed near Hubbard, Ia., when a semi-trailer blew a tire and crashed head on with his car. . . . Central States Theatres has named Paul Gillpatrick as city supervisor for the 76th and West Dodge Drive-Ins, Omaha. Allan Hall, former assistant manager at Waterloo, Ia., will succeed Gillpatrick as manager of the Council Bluffs, Ia., Drive-In. . . . Fred Hoffman is the new manager of the March Bros. house at LeMars, Ia., succeeding Dick Berry, resigned. . . . Jim McKnight, manager, Grand, Oelwein, Ia., has been named Marshal of Rodeo Days, a big event for his community. . . . Jerry Baumann, booker for Columbia, is a go-kart racer.

HOUSTON

H. E. Foster, manager, Paris, whose films have touched off complaints of obscenity, said he doesn't even watch his own movies. "I can't judge whether they're obscene," said Foster. "I don't book them. That's all done in Dallas. We show 'em, but I've never watched one." But both Justice Dave Thompson and Rev. Lloyd T. Watson, pastor of Bellaire Christian Church, said they've seen some and consider them obscene. "They employ excellent camera work, from a technical standpoint," said Rev. Mr. Watson, "but the subject matter is obscene." He said he had seen such movies at various "so-called art houses." Rev. Mr. Watson said he complained to Thompson after he tried unsuccessfully to get action by Houston police, the district attorney's office, and the United States attorney's office. Thompson declined to say who

or what would be subpoenaed to the court of inquiry. Justices of the peace are empowered by law to hold such inquiries. . . . The proprietors of the Al-Ray are turning it into a house for showing of Mexican films. It will be renamed the Fiesta. Al Zarzana and Ray Boriski, who run the Al-Ray and several other neighborhood theatres, said it will offer Mexican films selected for families. They are remodeling the theatre completely in a Mexican motif.

JACKSONVILLE

Charles M. Scott, popular area Altec sound engineer, has announced that he will retire on July 28 after 20 years of service. Scott has made his headquarters here since 1952. . . . Arvin K. Rothschild, Continental Enterprises exec. said that three of CE's local operations (the Negro-patronage Roosevelt and Strand and the Skyvue are being temporarily operated by Clint Ezell, general manager of the three theatres for CE, and by Robert Baum, a well-known exhibitor from Goldsboro, N.C. . . . Louis Formato, MGM divisional manager from Washington, D.C., spent several days here with Bob Capps, local MGM manager, and his staff. . . . With the cooperation of Bob Bowers, Allied Artists manager, the WOMPI service committee presented a showing of 16 mm. films for patients at the Northeast Florida Mental Hospital at Macclenny, reported WOMPI Ida Belle Levey. She also stated that WOMPI funds were used to purchase a new theatre screen for film presentations to prisoners in the local Juvenile Shelter. . . . Linda Craig left her United Artists post the day before she married Robert Headly on June 10. . . . Jack Fitzwater, Bay-Lan Theatres executive, was confined to his Tampa home by a brief illness. . . . Enjoying a recent weekend at Daytona Beach were Marjorie Edenfield and Betty Lindsey, both of the MGM office, and Diana Beasley, WOMPI at Floyd Theatres local booking office. . . . Bob Capps, local MGM branch manager who was recently transferred here from Charlotte, N.C., where he also served as an MGM branch manager, has moved his family from Charlotte to a new home in Alderman Park, a suburb in the Arlington area on the Southside. . . . Vera Foster has taken a maternity leave of absence from the United Artists office. . . . Emory Robinson, owner-operator of the suburban Murray Hill, offered free attendance at Pruitt's Miniature Circus in the Murray Hill parking lot during the days "The Big Circus" was being exhibited on the Murray Hill's theatre screen. . . . C. H. "Danny" Deaver, manager of Herman Meiselman's suburban Town and Country, announced for an early date the long-awaited local, first-run showing of "Judgment At Nuremberg," the winner of two Academy Awards. . . . Walt Meier, manager of the big downtown Florida, provided a haven for comedy fans by presenting a "Hollywood test showing" of "Mr. Hobbs Takes A Vacation" on June 1 and by throwing in an advance sneak preview of "The Road to Hong Kong" on June 2, which was also the opening day of "The Horizontal Lieutenant." . . . With the ending of school terms, Al Hildreth, manager of the San Marco, discontinued his usual midweek showings of foreign art films for the summer in order to provide every-day entertainment for children. . . . Horace Denning, district supervisor of Dixie Drive-Ins, set in a run of "Ben-Hur" at the Atlantic for its first local run at regular prices. Concurrent with the closing of schools for the summer, the Imperial made a bid for child patronage with the first-run opening of "Lad: A Dog" and "The Adventures of the Road Runner." . . .

Katherine Bell, veteran Edgewood cashier, left for a vacation stay with relatives in Orlando. . . . Art Castner, manager of the Imperial, went on temporary duty as interim manager of the Howell, Palatka. . . . The Motion Picture Charity Club's softball team climbed out of the cellar of the Industrial League by defeating Gulf Oil 10-2 behind the heavy slugging of Ray Chambers. . . . Sheldon Mandell closed the first-run Five Points Theatre for two days (June 11-12) following his long run of "South Seas Adventure" in Cinerama to make necessary technical changes in the theatre prior to his road showing of "El Cid" beginning June 13. . . . FST's big place in Florida's entertainment world became much larger with the recent acquisition by AB-PT of Silver Springs which is one of the most famous tourist attractions in North America. . . . Walt Meier, manager of the downtown Florida, titillated his suspense-and-mystery fans by promising that a "dewitching ceremony" would be held for all patrons following each performance of "Burn, Witch, Burn." . . . Mrs. Rex Grimm, veteran Paramount biller, went into a local hospital for major surgery during her annual vacation leave. . . . Nearing the end of the Jan. 1-June 30 booking drive by all American branches of Universal—named in honor of Milton R. Rackmil, company president—the local Universal branch was still out front with a massive score of 176 percent of its quota, closely followed by the New Haven, Conn., and New York City branches. . . . W. A. "Bill" McClure, Universal manager, and his staff quietly observed the tenth anniversary of Universal's opening of the local branch at 331 East Bay Street by working hard to retain their first-place lead in the company's 50th anniversary drive.

Local Women of the Motion Picture Industry celebrated the 10th anniversary of the group's Founders' Day at a gala outdoor party held the afternoon and night of May 26 on the grounds of the A. C. Grays' sprawling country estate on the east bank of Cedar River in nearby Lake Shore. Attended by WOMPIs, their families and filmrow friends, the informal gathering was one of the most enjoyable ever held by local WOMPIs. As part of a national WOMPI Ass'n. fund-raising project, Mamie Newman humorously asked each of the Founders' Day merry-makers to contribute one penny for each year of their lives. In reverse from the rumored feminine proclivity for dropping years from their actual ages, the large number of dollar bills dropped into Mamie's collection hat made it appear that many of the WOMPIs had reached their 100th milestones, although no one in the crowd was over 50. . . . A Summertime Funshow refresher course for managers of Florida State Theatres in northeast Florida was held on the first mezzanine floor of the Florida Theatre. Instructors were French Harvey, FST concessions chief, and his assistant, Peyton G. "Sport" Bailey; Mark DuPree, district supervisor; and Robert Heekin, city manager.

The FST Summertime Funshows are scheduled circuit-wide at selected groups of theatres in the 22 Florida communities where FST houses are in operation. Initiated several years ago by FST President Louis J. Finske, the Funshows are to be staged each Thursday morning beginning June 21 and extending through August 30. Each Funshow program consists of carefully selected feature pictures suitable for the five to 15 age group.

MIAMI, FLA. NEWS—Lillian C. Claughton, president, Claughton, returned from a six-week tour of Europe. . . . Paul K. Hepner, manager, Claughton's Hollywood, Holly-

wood, Fla., was vacationing in New York City. William Richert, assistant, was managing in Hepner's absence. . . . Shooting time was getting closer on Theodore Prett's Florida-located half-live and half-animated cartoon technique production of "Mr. Limpet", starring Lucille Ball's protegee, Carole Cook and Don Knotts. This is one of several films being filmed in the Sunshine State, including "PT-109" and "Cypress Garden." . . . The Essex, Hialeah, has upgraded its kiddie matinees to "teen and pre-teen" shows, featuring a wider range of short subjects and features to appeal to the junior and senior high school age groups. . . . Following their wedding last month, Wometco Enterprises, Inc. comptroller, Art Hertz, and bride, Linda, are enjoying a Caribbean cruise. . . . After a hospital siege, Sydney Levine, Wometco Enterprises art theatre specialist, was back on the job, devoting his time now to promoting Thrif-Tik-Its. Levine is making contracts with clubs, organizations, business firms, premium houses, and other possible areas of interest, for wider distribution of Thrif-Tik-Its. Harvey Fleischman, district manager, in announcing Levine's appointment, stated that Wometco has every expectation of Thrif-Tik-It sales amounting to at least \$50,000 this year and that with proper cooperation given Levine by the various theatre managers, the figure should double in the next year. Managers will continue to receive \$20 for every 100 Thrif-Tik-It books sold by accounts they have previously secured. The plan changes now, however, with regard to new accounts. Managers who advise Levine of a prospect that he is able to sell, will receive \$10 for the contact after the club has sold 100 books and they will continue to receive \$5.00 for every 100 books sold by the club, as compensation for servicing the account, i. e., delivering new books to them as needed, picking up checks, etc.

. . . Wometco's 163rd Street Theatre launched a series of six experimental Saturday afternoon programs aimed specifically at teenage patrons. Tim Tyler and Howard DeBold have called the series experimental because it is an attempt to comply with the expressed wishes of a group of 200 youngsters in the North Dade County area who appealed to the two managers of the first-run house to do something about the rash of "adult only" films which had deprived them of their favorite Saturday afternoon pastime.

MEMPHIS

Producers Abby Mann and Elliott Kastner report that William Faulkner willingly cut the price on "Light in August" by \$150,000. (Faulkner had been asked to be technical adviser) if the advising could be done in the author's hometown of Oxford, Miss. Faulkner told the two producers he would be available under certain conditions. If they wanted him to do his advising on a Hollywood set, the screen rights would cost them \$300,000; if the picture was shot in Mississippi he'd let them have the rights for half this figure. . . . The Glove, Drew, Miss., has closed, and Waldran Theatre, Union City, Tenn., has closed. Rex McCaskill is now operating Uptown, Hayti, Mo. . . . Better Film Council felt that May movie offerings presented nothing worthy of being recommended as Adult-Movie-Of-The-Month, so selected no title in this category.

CHICAGO—"Savings over 30% and light much brighter since we have been using ROMAN MIRIO CINEMA CARBONS." was the unsolicited statement of *Ev Hagland*, Century Theatre.

"State Fair" was selected as the Family-Movie-Of-The-Month. . . . Mrs. Jessie Plunk authorized Film Transit to begin service to Pike, Murfreesboro, Ark. . . . Film Transit has also begun service for Sunset Drive In, Paragould, Ark. . . . Malco Theatres has closed the U-Ark, Fayetteville, Ark. . . . Bill Boyd, former office manager, Warner Brothers, is now office manager for United Artists. Catherine (Mrs. Joe) Keifer, who was with U.A. for eight years, resigned as office manager to open an exclusive shop "Gifts-For-Men." To own such a shop has been a lifelong dream of Mrs. Keifer. Her friends in the industry are helping to publicize the shop. Mrs. Keifer, wife of Joe Keifer long with Malco Theatres, is the immediate past president of WOMPI. . . . Billy Stevens, United Artists salesman, has returned to work after major ear surgery. Donna (Mrs. Bill) Boyd has resigned her position at U.A. to await the stork. . . . Edith Jensen has returned to her desk at 20th Fox after hospitalization, and Margaret Dukes, Malco, is recovering at her home after a lengthy stay in Methodist Hospital. Marion Hanover, who was with Warner Brothers, was married on June 10 at Temple Israel to Richard Wells of Austin, Texas. . . . WOMPI officers will be installed at the annual "Boss Night Dinner" at the Variety Club on June 26. Mary Katherine Baker is president; Lur-lene Carothers, first vice president; Leone Cooper, second vice president; Jessie Rae Lucy, corresponding secretary; Betty Joy Thomas, recording secretary and Bonnie Steward, treasurer. . . . WOMPI Service for May included addressing 1500 envelopes for the March of Dimes, and a check to the WOMPI adopted family. Becky Chambers, 20th Fox, reported twenty hours service as a Junior Hostess at the U.S.O., and Bonnie Steward served in the Muscular Dystrophy

Drive. Mary Katherine Baker was hostess to an outdoor steak dinner for WOMPI members, and Mrs. Keifer, Mrs. Boyd and Suzanne Johnson were honored with a luncheon at the Variety Club given by WOMPI.

United Artists trade screened "Kid Galahad" (Elvis Presley) on June 4. Release will be in August. . . . Plaza Theatre, Augustine J. Cianciolo, owner, has been using the party plan as a promotion to attract large groups of patrons. . . . The Studio, an art house, formerly the Normal, opens on June 27. The theatre is in the heart of the Memphis college community. . . . C. W. Tipton opened New Theatre, Caraway, Ark., on June 1. . . . Jomac Drive In, Eupora, Miss., is in full operation. . . .

In Mississippi, M. E. Guinn has reopened the Mavon, Pickens; Miss Miteel Nassar has reopened Shelby, Shelby; and Royal Drive-In, West Point, Miss., is open for weekend operation. . . . Dollie Spaulding, MOTION PICTURE EXHIBITOR representative, reviewed McCall's Sidney Skolsky article, "What Goes On At The Academy Awards," at the May meeting of Better Films Council. Also, Mrs. Spaulding commented on the MPE article stating Marshall Fine, president of Allied States Association and the Independent Theatre Owners of Ohio, felt "Hard Ticket Pictures" should be placed in a special category in the Academy Awards. . . . Sunset Drive-In, Martin, Tenn., reopened.

NEW HAVEN

Lockwood & Gordon has moved William Montgomery from house managership of the Art Cinema, Hartford, to assistant manager's post at the Cinerama, Hartford, succeeding Richard Parker, named manager of the Saco (Me.) Drive-In. . . . Dr. Eugene D. Jacobson, son of Connecticut film industry pioneer

Morris Jacobson and Mrs. Jacobson, has been promoted to Major in the U.S. Army Medical Corps. He is currently based at the Army Medical Research Institute, Natick, Mass. Morris Jacobson at present operates the Strand and American, Bridgeport. . . . John Fournier, Holyoke, Mass., has been named house manager, Phillips, first-run Springfield, Mass., art film outlet operated by Vincent Blais. . . . Doug Amos, general manager, Lockwood & Gordon, was in from Boston for conferences with Bob Tirrell, suburban Hartford district manager, and Bill Murphy, Cinerama resident manager. Appointment of a replacement manager at the first-run Cine Webb—to succeed Alan Brunner, now with the Daytz Theatres as manager of the Newport (R.I.) Drive-In—is yet to be determined. . . . James M. Totman, Stanley Warner New England zone manager, met with Jack Sanson, Strand resident manager. . . . John D'Amato, Perakos Theatres Associates' deluxe Elm, sold a synagogue group on evening sponsorship of UA's "Judgment at Nuremberg," the tickets to be sold at \$2 (general admission) and \$3.50 (reserved seats). . . . Lou Cohen, Loew's Poli, was a judge for the "Miss Connecticut Roller Skate Queen" Competition conducted by friend Harry Neckes' Hartford Skating Palace. . . . Alfred Alperin, Smith Management Company's 2,070-car capacity Meadows Drive-In, promoted a "Miss Dream Girl" bathing beauty competition, a skin-diving exhibition by professional divers, and a newspaper contest in conjunction with Connecticut premiere of UA's "Follow That Dream." Allen M. Widem, Hartford Times amusements editor and columnist, gave him a half-page layout. . . . Norm Levinson, ex-assistant to Lou Cohen, Loew's Poli, and now general manager of Trans-Texas Theatres, Inc., Dallas, and his wife, Claudia, sent a rather unusual announcement card hailing arrival of their son (and second child) to the trade. . . . Rube Lewis, retired Loew's Palace stage manager and for many years business agent, Local 84, IATSE, will fly home to Los Angeles in the fall after a six-month stay here. . . . Stanley Warner has dropped admission prices at the first-run Palace, Norwich, Conn., the new scale calling for 75 cents, adults; 50 cents, students; and 25 cents, children. . . . Fred Koontz, manager, Lockwood & Gordon Waterford Drive-In, tied up with area automobile dealers and car fans for an extensive automobile display in his concession area. . . . Joe Quinn, manager, SW Warner, Worcester, has left for Florida on a leave of absence. Milton Nathan is serving as relief manager. . . . The Goodspeed Opera House, now 90 per cent restored at East Haddam, Conn., through Goodspeed Opera House Foundation, Inc., funds, is expected to start operations, initially with light operatic entertainment, by summer of 1963. Since the structure is to be equipped for motion pictures as well, it is understood that discussions are under way for a mid-winter film festival. . . . The White River Junction, Vt., Drive-In marquee has proved to be prophetic. A howling windstorm toppled the theatre's screen. At the time, the marquee was advertising M-G-M's "All Fall Down." . . . The McEvoy Amusement Company has sold the 33-year-old Plymouth, Leominster, Mass., to Louis R. Cormier for an undisclosed sum, the new owner to convert the structure into a cafe to be known as Blondie's.

NEW ORLEANS

Walt Guarino, manager, Sawnger, was presiding host at a press luncheon at Brennan's Restaurant, in honor of Bill Raisch, in town

(Continued on Page 26)

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ALL FALL DOWN (MGM)			
Warfield, San Francisco (\$10,000)	3 wk.	76%	
United Artists, Chicago (\$20,800)	3 "	73%	
Adams, Detroit (\$9,800)	2 "	78%	
Loew's State, New York (No Ave.)	4 "	Ave. \$14,900	
Randolph, Philadelphia (\$13,000)	2 "	71%	
Orpheum, Boston (\$12,400)	1 "	137%	
Brown, Louisville (\$8,700)	1 "	61%	
State, Omaha (\$5,200)	1 "	67%	
Loew's, St. Louis (\$13,000)	2 "	84%	

BON VOYAGE (B.V.)			
Radio City, New York (\$163,100)	3 "	94%	

BURN WITCH BURN (AIP)			
Stanton, Philadelphia (\$13,400)	1 "	69%	
Coliseum, Seattle (\$8,600)	2 "	74%	
Chief-Skyvue (No Ave.)	1 "	Ave. \$8,000	
Fox, St. Louis (\$14,300)	1 "	60%	
Fox, San Francisco (\$12,300)	1 "	84%	

CABINET OF CALIGARI (20TH-FOX)			
Victoria, New York (\$19,000)	2 "	65%	
Goldman, Philadelphia (\$12,800)	1 "	66%	
St. Francis, San Francisco (\$12,200)	2 "	78%	
Adams, Detroit (\$9,800)	1 "	92%	
Omaha, Omaha (\$7,700)	1 "	60%	
United Artists, Louisville (\$9,000)	1 "	100%	

CAPE FEAR (U-I)			
Victoria, New York (\$19,000)	6 "	91%	
Woods, Chicago (\$25,100)	7 "	70%	
Fox, Detroit (\$12,600)	4 "	91%	
Arcadia, Philadelphia (\$13,200)	3 "	65%	
Golden Gate, San Francisco (\$19,700)	3 "	66%	
Memorial, Boston (\$17,900)	3 "	63%	
Fox, St. Louis (\$14,300)	1 "	123%	
Orpheum, Omaha (\$8,700)	2 "	63%	
Music Hall, Seattle (\$7,100)	2 "	72%	
Kentucky, Louisville (\$7,600)	2 "	60%	

CHILDREN'S HOUR (UA)			
Woods, Chicago (\$25,100)	7 "	90%	
Grand Circus, Detroit (\$13,000)	4 "	111%	
Randolph, Philadelphia (\$13,000)	4 "	103%	
Astor, New York (\$25,900)	4 "	88%	
Esquire, San Francisco (No Ave.)	4 "	Ave. \$7,900	
Capri, Boston (\$8,100)	5 "	123%	
Esquire, St. Louis (\$12,500)	1 "	101%	

COUNTERFEIT TRAITOR (PAR.)			
DeMille, New York (\$22,800)	7 "	126%	
Paramount, Boston (\$16,800)	5 "	91%	
United Artists, Chicago (\$20,800)	4 "	90%	
Grand Circus, Detroit (\$13,000)	1 "	123%	
Fox, Philadelphia (\$14,800)	3 "	101%	
Paramount, San Francisco (\$15,200)	2 "	94%	

DAY THE EARTH CAUGHT FIRE (U-I)			
Victoria, New York (\$19,000)	4 "	95%	
Golden Gate, San Francisco (\$19,700)	2 "	78%	
Memorial, Boston (\$17,900)	4 "	72%	
Omaha, Omaha (\$7,700)	1 "	62%	
Fox, Detroit (\$12,600)	2 "	92%	
Stanton, Philadelphia (\$13,400)	2 "	72%	

EL CID (AA)			
Warner, New York (\$21,900)	25 "	120%	
Astor, Boston (\$10,500)	22 "	119%	
Cine-Stage, Chicago (No Ave.)	22 "	Ave. \$12,500	
Music Hall, Detroit (\$18,400)	22 "	80%	
Goldman, Philadelphia (\$12,800)	22 "	90%	
Alexandria, San Francisco (\$12,500)	20 "	98%	
Brown, Louisville (\$8,700)	10 "	82%	
St. Louis, St. Louis (\$12,500)	6 "	108%	

ESCAPE FROM ZAHRAIN (PAR.)			
Paramount, Boston (\$16,800)	1 "	86%	
Roosevelt, Chicago (\$21,000)	1 "	61%	
Ambassador, St. Louis (\$10,700)	1 "	99%	
Fifth Avenue, Seattle (\$7,900)	1 "	69%	
Orpheum, Omaha (\$8,700)	1 "	60%	

EXPERIMENT IN TERROR (COL.)			
Criterion, New York (\$27,300)	6 "	81%	
Paramount, San Francisco (\$15,200)	4 "	97%	
Coliseum, Seattle (\$8,600)	2 "	76%	
Loew's, St. Louis (\$13,000)	1 "	77%	
Fox, Philadelphia (\$14,800)	2 "	84%	
United Artists, Detroit (\$19,700)	2 "	60%	
Pilgrim, Boston (\$9,500)	2 "	81%	
Roosevelt, Chicago (\$21,000)	3 "	64%	
Orpheum, Omaha (\$8,700)	1 "	63%	

FIVE FINGER EXERCISE (COL.)			
Forum, New York (\$19,700)	3 "	91%	
Esquire, Chicago (\$13,500)	3 "	82%	
St. Francis, San Francisco (\$12,200)	2 "	75%	
Ambassador, St. Louis (\$10,700)	1 "	88%	
Fifth Avenue, Seattle (\$7,900)	1 "	60%	
Saxon, Boston (\$18,900)	2 "	80%	
Brown, Louisville (\$8,700)	1 "	73%	
Omaha, Omaha (\$7,700)	1 "	60%	

FOLLOW THAT DREAM (UA)			
Orpheum, Boston (\$12,400)	2 "	115%	
Palms, Detroit (\$24,800)	2 "	74%	
Loew's, St. Louis (\$13,000)	1 "	90%	
Coliseum, Seattle (\$8,600)	1 "	105%	
United Artists, Louisville (\$9,000)	1 "	145%	

FOREVER MY LOVE (PAR.)			
Esquire, Chicago (\$13,500)	3 "	77%	
Clay, San Francisco (No Ave.)	2 "	Ave. \$1,500	
Pageant, St. Louis (\$4,100)	1 "	100%	

GERONIMO (UA)			
Chief-Skyvue, Omaha (No Ave.)	1 "	Ave. \$9,000	

HELL IS FOR HEROES (PAR.)			
United Artists, Chicago (\$20,800)	1 "	94%	

HITLER (AA)			
Paramount, Boston (\$16,800)	1 "	81%	
Fox, Detroit (\$12,600)	1 "	118%	
Chief-Skyvue, Omaha (No Ave.)	1 "	Ave. \$5,500	

HORIZONTAL LIEUTENANT (MGM)			
Warfield, San Francisco (\$10,00)	3 "	95%	
Adams, Detroit (\$9800)	1 "	123%	
Music Hall, Seattle (\$7,100)	1 "	73%	
Omaha, Omaha (\$7,700)	1 "	83%	
Orpheum, Boston (\$12,400)	2 "	102%	
Esquire, St. Louis (\$12,500)	2 "	85%	
Loew's State, New York (No Ave.)	4 "	Ave. \$12,500	
Stanley, Philadelphia (\$18,700)	2 "	70%	
Oriental, Chicago (\$27,000)	2 "	63%	

JESSICA (UA)			
Astor, New York (\$25,900)	5 "	62%	
Mayflower, Boston (No Ave.)	4 "	Ave. \$4,400	
Esquire, San Francisco (No Ave.)	2 "	Ave. \$4,500	
Mercury, Detroit (\$14,300)	1 "	60%	
Fifth Avenue, Seattle (\$7,900)	1 "	70%	
Chief-Skyvue, Omaha (No Ave.)	1 "	Ave. \$5,000	
Randolph, Philadelphia (\$13,000)	1 "	71%	
Loop, Chicago (\$5,000)	3 "	119%	

JUDGMENT AT NUREMBERG (UA)			
Palace, New York (\$22,500)	24 "	168%	
Boyd, Philadelphia (No Ave.)	15 "	80%	
United Artists, Detroit (\$19,700)	9 "	82%	
Saxon, Boston (\$18,900)	14 "	94%	
Coronet, San Francisco (No Ave.)	14 "	Ave. \$11,600	
Blue Mouse, Seattle (\$10,600)	9 "	79%	
Mercury, Detroit (\$14,300)	4 "	89%	
Brown, Louisville (\$8,700)	2 "	86%	
Cine-Stage, Chicago (No Ave.)	2 "	Ave. \$22,000	

LISA (20TH-FOX)			
Paramount, New York (\$32,700)	2 "	71%	
Goldman, Philadelphia (\$12,800)	1 "	83%	
Ambassador, St. Louis (\$10,700)	1 "	81%	

LONELY ARE THE BRAVE (U-I)			
Stanton, Philadelphia (\$13,400)	1 "	68%	
Fox, St. Louis (\$14,300)	1 "	91%	
Music Hall, Seattle (\$7,100)	1 "	78%	

LOVER COME BACK (U-I)			
Radio City, New York (\$163,100)	5 "	99%	
Fox, St. Louis (\$14,300)	6 "	118%	
Chicago, Chicago (\$28,100)	8 "	95%	
Michigan, Detroit (\$20,300)	5 "	94%	
Golden Gate, San Francisco (\$19,700)	6 "	98%	
Arcadia, Philadelphia (\$13,200)	14 "	100%	
Memorial, Boston (\$17,900)	6 "	118%	
Orpheum, Omaha (\$8,700)	3 "	108%	
Kentucky, Louisville (\$7,600)	11 "	104%	
St. Louis, St. Louis (\$12,500)	2 "	75%	

MAN WHO SHOT LIBERTY VALANCE (PAR.)			
Fox, Philadelphia (\$14,800)	3 "	100%	
Orpheum, Boston (\$12,400)	2 "	109%	
Golden Gate, San Francisco (\$19,700)	4 "	71%	
State Lake, Chicago (\$25,000)	5 "	73%	
Palms, Detroit (\$24,800)	2 "	70%	
Paramount, Seattle (\$12,300)	3 "	62%	
Fox, St. Louis (\$14,300)	2 "	109%	
Orpheum, Omaha (\$8,700)	2 "	103%	
Ohio, Louisville (No Ave.)	3 "	Ave. \$4,700	
Capitol, New York (\$45,900)	2 "	72%	

MIRACLE WORKER (UA)			
Astor, New York (\$25,900)	2 "	101%	
Stanley, Philadelphia (\$18,700)	2 "	99%	

MR. HOBBS TAKES A VACATION (20TH-FOX)			
State Lake, Chicago (\$25,000)	2 "	139%	

MOON PILOT (B.V.)			
Radio City, New York (\$163,100)	6 "	105%	
Stanton, Philadelphia (\$13,400)	4 "	83%	
Music Hall, Seattle (\$7,100)	3 "	118%	
Michigan, Detroit (\$20,300)	3 "	89%	
Fox, San Francisco (\$12,300)	4 "	80%	
Ohio, Louisville (No Ave.)	4 "	Ave. \$5,300	
Roosevelt, Chicago (\$21,000)	4 "	91%	
Loew's St. Louis (\$13,000)	2 "	116%	
State, Omaha (\$5,200)	3 "	128%	

MURDER SHE SAID (MGM)			
Exeter, Boston (No Ave.)	8 "	Ave. \$8,300	
Dundee, Omaha (No Ave.)	1 "	Ave. \$2,000	
T-L Krim, Detroit (\$5,200)	2 "	69%	
Shady Oak, St. Louis (No Ave.)	3 "	Ave. \$2,700	
Clay, San Francisco (No Ave.)	4 "	Ave. \$3,600	

ONLY TWO CAN PLAY (COL.)			
Fine Arts, New York (\$9,900)	11 "	137%	
Shady Oaks, St. Louis (No Ave.)	6 "	Ave. \$3,000	
Esquire, Chicago (\$13,500)	4 "	95%	
Exeter, Boston (No Ave.)	1 "	Ave. \$11,000	

OUTSIDER (U-I)			
Stanley, Philadelphia (\$18,700)	2 "	68%	
Fox, Detroit (\$12,600)	3 "	84%	
Memorial, Boston (\$17,900)	3 "	71%	
Ambassador, St. Louis (\$10,700)	2 "	121%	
Golden Gate, San Francisco (\$19,700)	2 "	68%	
Kentucky, Louisville (\$7,600)	1 "	65%	
Music Hall, Seattle (\$7,100)	1 "	72%	

PREMATURE BURIAL (AIP)			
United Artists, Chicago (\$20,800)	3 "	92%	
Stanton, Philadelphia (\$13,400)	2 "	86%	
Paramount, Boston (\$16,800)	1 "	100%	
Coliseum, Seattle (\$8,600)	1 "	100%	
Fox, San Francisco (\$12,300)	2 "	70%	

RIDE THE HIGH COUNTRY (MGM)			
Warfield, San Francisco (\$10,000)	1 "	90%	
Loew's, St. Louis (\$13,000)	1 "	63%	
Orpheum, Seattle (No Ave.)	1 "	Ave. \$3,500	
State, Omaha (\$5,200)	1 "	81%	

THE

Tip-off

ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

ROAD TO HONG KONG (UA)			
Randolph, Philadelphia (\$13,000)	2 "	110%	
Warfield, San Francisco (\$10,000)	2 "	160%	
Chicago, Chicago (\$28,100)	2 "	92%	
Michigan, Detroit (\$20,300)	2 "	89%	

ROME ADVENTURE (WB)			
Radio City, New York (\$163,100)	3 "	80%	
St. Francis, San Francisco (\$12,200)	4 "	76%	
Mary Anderson, Louisville (\$6,100)	1 "	91%	
Esquire, St. Louis (\$12,500)	4 "	82%	
Randolph, Philadelphia (\$13,000)	2 "	64%	
Omaha, Omaha (\$7,700)	1 "	109%	
Michigan, Detroit (\$20,300)	2 "	64%	
United Artists, Chicago (\$20,800)	2 "	66%	

SAFE AT HOME (COL.)			
Pilgrim, Boston (\$9,500)	1 "	60%	
Palms, Detroit (\$24,800)	1 "	60%	

STATE FAIR (20TH-FOX)			
Paramount, New York (\$32,700)	6 "	97%	
Trans-Lux, Philadelphia (\$7,000)	6 "	144%	
Metropolitan, Boston (\$11,600)	5 "	128%	
Oriental, Chicago (\$27,000)	6 "	101%	
Grand Circus, Detroit (\$13,000)	5 "	109%	
Fox, St. Louis (\$14,300)	3 "	116%	
Orpheum, Omaha (\$8,700)	2 "	119%	
United Artists, Louisville (\$9,000)	3 "	111%	
Fifth Avenue, Seattle (\$7,900)	3 "	98%	
Fox, San Francisco (\$12,300)	2 "	99%	

SWEET BIRD OF YOUTH (MGM)			
Stanley, Philadelphia (\$18,700)	7 "	69%	
Mercury, Detroit (\$14,300)	5 "	91%	
Loew's, St. Louis (\$13,000)	4 "	93%	
Sutton, New York (\$9,200)	10 "	116%	
Capitol, New York (\$45,900)	8 "	79%	
Chicago, Chicago (\$28,100)	6 "	83%	
Fifth Avenue, Seattle (\$7,900)	2 "	65%	
State, Omaha (\$5,200)	3 "	94%	
United Artists, Louisville (\$9,000)	2 "	111%	
Beacon Hill, Boston (\$8,300)	4 "	141%	

13 WEST STREET (COL.)			
Pilgrim, Boston (\$9,500)	2 "	79%	
Paramount, San Francisco (\$15,200)	1 "	69%	
Palms, Detroit (\$24,800)	1 "	60%	
Coliseum, Seattle (\$8,600)	1 "	78%	
Mary Anderson, Louisville (\$6,100)	1 "	63%	

WALK ON THE WILD SIDE (COL.)			
Criterion, New York (\$27,800)	7	"	...132%
Roosevelt, Chicago (\$21,000)	7	"	...101%
St. Francis, San Francisco (\$12,200)	5	"	...99%
Ambassador, St. Louis (\$10,700)	4	"	...105%
Viking, Philadelphia (\$7,000)	10	"	...134%
Palms, Detroit (\$24,800)	3	"	...71%
Orpheum, Boston (\$12,400)	1	"	...112%
Mary Anderson, Louisville (\$6,100)	3	"	...82%

NEW ORLEANS

(Continued from Page 24)

to promote Universal's "Lonely Are The Brave," in which he plays a major role. . . . The ladies' auxiliary of Variety Club, Tent 45, held a noon luncheon and entertainment program in the grand ballroom of the New Orleans Athletic Club. The monthly luncheon socials are open to the public; and proceeds are turned over to Variety's charity—Children's Hospital. . . . The WOMPI "Bosses' Luncheon" was held in the Rose Room at Kolb's Restaurant with Loraine Gorreau, New Orleans States-Item women's editor, guest speaker. . . . Laura Holton and Gladys Montreuil, former Warner staffers, are no longer with the exchange after many years' service. Joe Sacco was moved from the bookers' department to head of the cashier's department; Catherine D'Alfonso, former head cashier, is now assistant to Sacco; Mary Wakefield, assistant cashier, is now PBX operator; while Marion Lober resigned to take a post with United Artists. . . . C and B Theatre Company reopened the Joy, Clinton, after remodeling and refurbishing. . . . Charles Weaterall, Jr., reopened the remodelled Richton, Miss., theatre. . . . Lieutenant E. P. Blackburn was recently put in charge of special service of theatre details at the New Iberia Naval Auxiliary Air Station. . . . Tom McCleaster, 20th-Fox regional cabinet member, presided at a meeting of sales representatives at the company's local exchange. . . . The Monroe, La., area was the site of the world premiere of "Savage" at the Paramount. . . . Joe Solomon, Fan Fare Films, Philadelphia, Pa., was in. . . . Martin Theatres closed the Ritz, Brewton, Ala., for the summer. . . . Ted Cobena has succeeded Buck Hardy as manager of the Joy, Mamou, La. . . . Mrs. B. D. Netterville closed the Fair, Centerville, Miss., indefinitely. . . . Harry Roberts, former assistant shipper, 20th-Fox exchange, has retired. . . . 'Jimmie' Botts has returned to her duties as boxoffice cashier at the RKO Orpheum after a leave of absence of several months to care for her late father during his illness. . . . Bernard Woolner returned to his local office after a flying trip to Hollywood.

PHILADELPHIA

Variety Club Tent 13 will hold a general membership dinner meeting June 25 in the Clover Room of the Bellevue Stratford Hotel. A report on the proceedings at the 35th International Convention in Dublin will be given; and plans announced for the annual Old Newsboys' Day. . . . Producer-director Otto Preminger was in to discuss plans for the local benefit of Columbia's "Advise & Consent," Arcadia. . . . The SW Boyd returns to regular continuous run this week with 20th-Fox's "Mr. Hobbs Takes A Vacation." The house returns to reserved seat policy on August 8 with MGM-Cinerama's "The Wonderful World Of The Brothers Grimm." . . . Midtown Realty Company, owner, Ace, Wilmington, Del., has leased the house to the partnership of John Gauker and Tony Batta, Reading, Pa., who also operate the Palace, Topton, Pa. Nathan Milgram Services will handle the buying and booking.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

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Theatre Installations
and Maintenance



Philadelphia Police Commissioner Albert N. Brown, left, accepts \$100 Savings Bond on behalf of the city's Hero Scholarship Fund from Al Plough, manager, Stanley Warner Stanton. The bond was a gift from Kirk Douglas who is spurring bond sales on behalf of the Government.

The Ace will be closed Tuesdays, Wednesdays, and Thursdays. . . . Leon Cohen, Vine Street Screening Room, and his wife celebrated their 30th wedding anniversary. Daughters from Allentown, Pa., and Middletown, Conn., were in for dinner at the Warwick. . . . Violet Honig, cousin of Mildred Green, Tri States Buying and Booking Service, died at Deborah Sanitarium. . . . Zygmunt Sulistowski, actor-director, "Marizinia" and "Hunza" was in ahead of their showing at the Studio; and manager Bill Kanefsky took him on the rounds of newspapers, radio and television stations, for some nicely garnered publicity.

PORTLAND

Charles Powers, Sr., 20th-Fox branch manager, returned to his office after a business session in Denver. Powers screened rushes from a series of pictures including "The Lion," "Nine Hours to Rama," "Mr. Hobbs Takes a Vacation," "Adventures of a Young Man," and "The Longest Day." Exhibitors and the press were impressed with the rough clips. Powers said "Mr. Hobbs Takes a Vacation" will open at the Esquire, small west side house, and the Sandy Blvd. Drive-In for July 4. . . . Rose Festival here brought the "Aqua Spectacular" to the Portland Memorial Coliseum.

ST. LOUIS

Mrs. John Hogenmiller was chosen president of the Better Films Council of Greater St. Louis at their annual luncheon. Other officers elected were Mrs. William E. Moore, First vice-president; Mrs. O. E. Babcock, second vice-president; Mrs. Frank A. Strake, third vice-president; Mrs. Lewis S. Haslan, fourth vice-president; Milton Napier, legal advisor; Mrs. Lorenz Brady, recording secretary; Mrs. Oliver Bierbaum, corresponding secretary; Mrs. George S. Gunther, treasurer; and Mrs. Oliver Tjoflat, auditor. . . . The South Twin Drive-In was presented an award for being the drive-in which ran the greatest number of family pictures during the year. Adam Goelz accepted the award for the Wehrenberg Circuit. . . . WOMPIs began their bowling season. MITO team number one has as its captain Dorothy Dressel. Other members of the team are Rita Brusselback, Marge Collins LaDonna Pruitt, and Charlotte Murphy. Team number two's captain is Helen Spillenkothen, and the other members are Terry

Boheim, Gladys Shy, Lee Caruso, and Pauline Wrozier. WOMPIs held their regular monthly meeting and decided to begin another 50/50 club. Tickets to the club may be purchased at any exchange and the drawing will be held June 20, also the date for the WOMPI installation of new officers. . . . The Main, Okawville, owned by Grover Brinkman, has been shut down for the summer. . . . The Centralia Drive-In, Centralia, Ill. reopened.

SAN ANTONIO

A Paramount Pictures filming crew has arrived at Amarillo, Tex., to begin shooting scenes for the movie version of Larry McMurtly's novel, "Horseman, Pass By." McMurtly is an associate professor at Texas Christian University. The film will be shot at Claude, Tex., and on the Henderson Ranch near Goodnight, Tex.

Richard M. Landsman has been elected president of Statewide Drive In Theatres, Inc. He was previously secretary-treasurer of the organization. Other officers of Statewide are C. A. Richter, Corpus Christi; Robert M. Goldsmith, Lake Charles, La.; William Seipel, Walter Wolff Sr. and Walter Wolff Jr., all of this city. . . . Dave Stoffle has been named new assistant manager of the Broadway, operated by the Interstate Theatre Circuit. He replaces Arnold Priest. . . . Sergio Martinez, Aztec, Houston, Tex., was in on a booking trip and announced that he will soon take over the operation of the Epsom Drive-In, Houston. . . . Esther Ruenes has announced that construction has started at San Benito, Tex., on a new drive-in which will be named the Juarez. . . . John W. Winslow, manager, Tower, indoor, and Mission Drive-In, Menard, reported that the Tower suffered a fire loss recently and that the damages has been repaired and the theatre is now back in operation. He was a successful candidate for re-election as county judge. . . . James Jordon Cheshire Sr., has retired after completing 45 years of service. He will still continue to fill in at the Paramount projection room in Amarillo, Tex., whenever the occasion calls. Cheshire has been employed by the Interstate Theatre Circuit as swing projectionist in both the Paramount and the State.

To help publicize "Judgment at Nuremberg" showing at the Woodlawn, Tom Powers, city manager, Cinema Arts Theatres, is running the names of local individuals among the classified pages of the San Antonio Express and San Antonio News. If the individual finds his name he will receive a 45 RPM United Artists recording; if the name has (Album) behind it, they will receive a United Artists original "Judgment at Nuremberg" film sound track LP album. . . . Bill T. Bohling, manager, Capri, El Paso, Tex., has announced that "Search for Paradise" has replaced "Cinerama Holiday." . . . The Parker Square in Wichita Falls, Tex., opened in 1958 as the largest and only suburban house in the city, has been converted into a department store. It has been closed since last year after a three year operation by its original owners and later by Phil Isley Theatres of Dallas. . . . Don Negovan, manager, North Loop Drive-In, El Paso, Tex., which is owned by Lester H. Dollison, observed its 10th anniversary with a week long celebration. Special programming was offered, including prizes at the snack bar and a bathtub full of groceries being awarded to some lucky patron. The drive-in admits a carload of patrons for 99 cents.

At the Arena, Shipstad and Johnson's Ice Follies had an 11-day run, and the Ceylon National Dancers were at the World's Fair Playhouse.

SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICE SECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICE SECTION and the pink paper REVIEWS represent a unique information service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JUNE 20, 1962 SECTION TWO
VOL. 68, NO. 1

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6109 ARMORED COMMAND—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 BRAINWASHED—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6102 DONDI—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 HANDS OF A STRANGER—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 HITLER—D-107m.—Richard Basehart, Marla Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6205 REPRIEVE—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea melier—Franco-Italian co-production; spoken in English
6110 TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- June RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
July FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
July PAYROLL—Michael Craig, Francoise Prevost—England
Aug. DAY OF THE TRIFFIDS, THE—(CS: C)—Howard Keel, Nicole Maurey

COMING

- BILLY BUDD—Robert Ryan, Peter Ustinov
BLOODY BROOD—Barbara Lord, Jack Bett
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 608 ALKAZAM THE GREAT—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
606 BEWARE OF CHILDREN—C-80m.—Leslie Phillips, Geraldine McEwan—4833 (6-28-61)—Fairly amusing import—English
704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
613 JOURNEY TO THE SEVENTH PLANET—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 LOST BATTALION—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
609 PIT AND THE PENDULUM, THE—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
POE'S TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
702 PREMATURE BURIAL—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, Yoko Tani
ASSIGNMENT OUTER SPACE—Archie Savage
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PANIC IN YEAR ZERO—Ray Milland, Jean Hagan
PHANTOM PLANET—Dean Fredericks, Coleen Gray
REPTILICUS—(C)—Booill Miller, Carl Ottosen
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WILD CARGO—(C; Scope)—Edmund Purdom, Pier Angeli
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- | | | |
|-------------------------------------|-----|-------|
| Ada | A3 | MGM |
| •Adventures Of Marco Polo | A-I | |
| Advise And Consent | SP. | Col. |
| After Mein Kampf | | Misc. |
| •Air Patrol | | Fox |
| Alkizam, The Great | A1 | A-I |
| All Fall Down | A3 | MGM |
| Anatomist, The | | For. |
| Armored Command | A3 | AA |
| Arms And The Man | | For. |
| •Assignment Outer Space | | A-I |

PLEASE NOTE . . .

This yellow paper SERVICE SECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Babes In Toyland..... A1 BV
 Bachelor In Paradise..... A3 MGM
 Bachelor Flat..... B Fox
 Back Street..... B U-I
 •Barabbas..... A2 Col.
 Bashful Elephant..... A1 AA
 •Battle Aboard The Defiant..... Col.
 Battle At Bloody Beach..... A2 Fox
 •Beauty And The Beast..... A1 UA
 Bernadette Of Lourdes..... A1 For.
 Bell 'Antonio..... C For.
 Belle Sommers..... A2 Col.
 •Best Of Enemies, The..... A1 Col.
 Beware Of Children..... A2 A-I
 Big Gamble, The..... A1 Fox
 Big Red..... A1 BV
 Big Wave, The..... A1 AA
 •Billy Budd..... A1 AA
 •Billy Rose's Jumbo..... MGM
 •Bird Man Of Alcatraz, The..... A2 UA
 •Black Gold..... WB
 Black Tights..... A2 For.
 Blood And Roses..... B Par.
 •Bloody Brood..... AA
 Blue Hawaii..... A2 Par.
 Bon Voyage..... A1 BV
 Boy Who Caught A Crook..... A1 UA
 Boy's Night Out..... A3 MGM
 •Brain That Wouldn't Die, The..... B AI
 Brainwashed..... A2 AA
 Breakfast At Tiffany's..... A3 Par.
 Bridge To The Sun..... A2 MGM
 Broken Land..... A2 Fox
 Brushfire..... A2 Par.
 Buffalo Gun..... Misc.
 Burn Witch, Burn..... A2 A-I
 •Bye, Bye Birdie..... Col.

C

Cabinet Of Caligari..... B Fox
 •Cairo..... MGM
 Call Me Genius..... For.
 Cape Fear..... A3 U-I
 •Captain Sindbad..... MGM
 Capture That Capsule..... A1 Misc.
 •Caretakers, The..... UA
 Cash On Demand..... A1 Col.
 Cat Burglar, The..... A2 UA
 •Chalk Garden, The..... U-I
 •Chapman Report, The..... WB
 Cheaters, The..... For.
 •Celebration..... Fox
 •Child Is Waiting, A..... UA
 Children's Hour, The..... A3 UA
 Cinderella..... A1 For.
 Claudelle, English..... A3 WB
 •Cleopatra..... Fox
 •Clown And The Kid, The..... A1 UA
 Colossus Of Rhodes, The..... A2 MGM
 Come September..... A3 U-I
 Comancheros, The..... A1 Fox
 Concrete Jungle, The..... B For.
 •Condemned Of Altona, The..... Fox
 Confessions Of An Opium Eater... B AA
 •Congo Vivo..... Col.
 Couch, The..... A3 WB
 Counterfeit Traitor, The..... A3 Par.
 Cow And I, The..... A2 For.
 Creature From The Haunted Sea... Misc.
 •Critch's Choice..... WB

D

•Damon and Pythias..... MGM
 Das Dreimaederhaus..... For.
 •Day Of The Triffids, The..... AA
 Day The Earth Caught Fire, The. B U-I
 Day The Sky Exploded, The..... For.
 •Days Of Wine And Roses..... WB
 Dead To The World..... A2 UA
 Deadly Duo..... A2 UA
 Desert Patrol..... A1 U-I
 Devil At 4 O'Clock, The..... A2 Col.
 Devil's Eye, The..... B For.
 Devil's Partner, The..... Misc.
 Devil's Wanton, The..... For.
 •Diamond Head..... Col.
 Doctor In Love..... B For.
 •Dr. No..... UA
 •Donovan's Reef..... Par.
 Dondi..... A1 AA
 Don't Knock The Twist..... A2 Col.
 Double Bunk..... A3 For.
 Dr. Blood's Coffin..... A2 UA
 During One Night (Night of Pas-
 sion)..... For.

El Cid..... A1 AA
 Erotica..... Misc.
 Errand Boy, The..... A1 Par.
 Escape From Zahrain..... A2 Par.
 Everything's Ducky..... A1 Col.
 Experiment In Terror..... A2 Col.
 Explosive Generation, The..... B UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set
 has Disney magic
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
 GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed
 in Scotland
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations
 geared strictly for laughs
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
 IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
 MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
 SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
 607 DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made
 drama has many angles
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans
 of the movement
 610 EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
 625 FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should
 attract attention
 620 HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set In South Africa okay. program-
 mer—English-made
 540 HOMICIDAL—MD-87m.—Glenn Corbett, Patricia Breslin—4833 (6-28-61)—Grisly horror item with Castle gimmick
 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
 608 LOSS OF INNOCENCE—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
 541 MOST DANGEROUS MAN ALIVE—MD-82m.—Ron Randell, Debra Paget—4833 (6-28-61)—For lower half
 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay science fiction import—Made in Japan; dubbed
 in English
 611 MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
 613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)
 —Interesting science fiction adventure has many saleable angles—Made in England
 640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another
 Italian-made spectacle—Italian; dubbed in English
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
 614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has
 lots of laughs and fun
 605 SCREAM OF FEAR—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
 617 THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and
 those who like their screen fun simple and slapsticky
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from
 names
 606 TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
 616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do
 well at boxoffice
 602 TWO RODE TOGETHER—D-109m.—(EC)—James Stewart, Shirley Jones—4833 (6-28-61)—Off-beat adventure yarn has good sell-
 ing angles
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
 612 VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
 ZOTZ!—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

July NOTORIOUS LANDLADY, THE—Kim Novak, Jack Lemmon, Fred Astaire
 July WILD WESTERNERS, THE—James Philbrook, Nancy Kovack
 Aug. THREE STOOGES IN ORBIT, THE—Three Stooges
 Sept. BEST OF ENEMIES, THE—David Niven, Michael Wilding

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
 BATTLE ABOARD THE DEFIANT—Alec Guinness, Dirk Bogarde
 BYE, BYE BIRDIE—Dick Van Dyke, Janet Leigh
 CONGO VIVO—Jean Seabastian, Bachir Toure
 DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
 FURY OF THE BARBARIANS—(C)—Edmund Purdom
 GOLD INSIDE, THE—Peter Cushing, Andre Morell
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
 JOSEPH DESA—Maximilian Schell, Ricardo Montalban
 LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
 MANIAC—Kerwin Mathews, Nadia Gray
 OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
 PIRATES OF BLOOD RIVER—(Megascopes; C)—Kerwin Mathews, Maria Landi
 PLAY IT COOLER—Anthony Newley, Anne Aubrey
 REACH FOR GLORY—Harry Andrews, Kay Walsh
 RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
 REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
 RING A DING RHYTHM—Chubby Checker
 SENILITA—Anthony Franciosa, Claudia Cardinale
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
 WAR LOVER, THE—Steve McQueen, Shirley Anne Field
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 ADA—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
 211 ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 205 BACHELOR IN PARADISE—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
 202 BRIDGE TO THE SUN—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
 BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to
 offer
 204 COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly pro-
 duced entry has plenty of action
 209 FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-
 62)—Impressive drama of romance and war—Filmed in France
 116 GREEN HELMET, THE—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
 122 HONEYMOON MACHINE, THE—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
 213 HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing
 service comedy
 203 INVASION QUARTET—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
 250 KING OF KINGS—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
 207 LIGHT IN THE PIAZZA—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-
 made and absorbing drama—Filmed in Italy
 LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates
 and disturbs

107 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
Aug. **TARZAN GOES TO INDIA**—(MC; CS)—Jock Mahoney
Aug. **TWO WEEKS IN ANOTHER TOWN**—(CS; C)—Kirk Douglas, Edward G. Robinson

COMING

CAIRO—George Sanders, Richard Johnson
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
PERIOD OF ADJUSTMENT—Tony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFI IN TOKYO—Karl Boehm
SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
TARTARS, THE—(CS; C)—Victor Mature, Orson Welles
TODAY WE LIVE—Simone Signoret, Stuart Whitman
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
ESCAPE FROM ZAHRAIN—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
HATARI!—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dyaliscope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING

DONOVAN'S REEF—John Wayne, Cesar Romero
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PAPA'S DELICATE CONDITION—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211 **CABINET OF CALIGARI, THE**—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
I LIKE MONEY—D-97m.—(CS; DC)—Peter Sellers, Nadia Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
210 **LISA**—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad

F
Fanny..... A2 WB
Far Country, The—Reissue..... U-I
Fate Of A Man..... A3 For.
Fear No More..... A2 Misc.
Five Day Lover..... C For.
Five Finger Exercise..... A2 Col.
•Five Weeks In A Balloon..... Fox
Flight That Disappeared..... A1 UA
Flower Drum Song..... A2 U-I
Follow That Dream..... A1 UA
Follow That Horse..... For.
•Follow That Man..... A2 UA
Force Of Impulse..... B Misc.
Forever My Love..... A1 Par.
•40 Pounds Of Trouble..... U-I
Four Horsemen Of The Apocalypse A3 MGM
Frantic..... A2 For.
•Freud..... U-I
Francis Of Assisi..... A1 Fox
•Frightened City, The..... AA
From A Roman Balcony..... For.
•Fury Of The Barbarians..... Col.

G

•Gathering Of Eagles, A..... U-I
•Gay Purr-EE..... WB
George Raft Story, The..... A3 AA
Geronimo..... A2 UA
Gina..... For.
•Girl Named Tamiko, A..... Par.
Girl With A Sultcase..... A3 For.
•Girls, Girls, Girls..... Par.
•Gold Inside, The..... Col.
•Golden Arrow, The..... MGM
•Goliath And The Warriors Of Genghis Kahn..... A-I
Goodbye Again..... B UA
•Grand Duke And Mr. Pimm, The. UA
Great War, The..... A3 UA
Green Helmet, The..... A1 MGM
Green Mare, The..... C For.
Greyfriars Bobby..... A1 BV
Guns Of The Black Witch..... B A-I
•Guns Of Darkness..... WB
Gun Fight..... A1 UA
Gun Street..... A2 UA
•Gypsy..... WB

H

Hand Of Death..... A2 Fox
Hands Of A Stranger..... A2 AA
Happy Thieves, The..... A3 UA
Harold Lloyd's World Of Comedy. Misc.
Hatarl..... A1 Par.
Hell Is For Heroes..... A2 Par.
Hellions..... A2 Col.
Hemingway's Adventures Of A Young Man..... Fox
•Hero's Island..... A1 UA
Hey, Let's Twist..... A1 Par.
Hitler..... A3 AA
Homicidal..... A2 Col.
Honeymoon Machine..... A1 MGM
•Hook, The..... MGM
Horizontal Lieutenant, The..... A2 MGM
Horror Chamber Of Dr. Faustus, The..... A3 For.
•Horse Without A Head, The..... BV
House Of Women..... B WB
•How The West Was Won..... MGM
•Hud Bannon..... Par.
Hustler, The..... A3 Fox

I

•If A Man Answers..... U-I
I Bombed Pearl Harbor..... For.
•I Thank A Fool..... MGM
•I Love, You Love..... Col.
•In Search Of The Castaways..... BV
Incident In An Alley..... A2 U-A
I Like Money..... A3 Fox
Information Received..... A3 U-I
Innocents, The..... A3 Fox
Intruder, The..... SP. Misc.
•Invasion Of The Star Creatures... A1 A-I
Interns, The..... Col.
Invasion Quartet..... A1 MGM
•It Happened In Athens..... B Fox
•It's A Mad, Mad, Mad, Mad World..... UA
•It's Only Money..... Par.

J

•Jack The Giant Killer..... A1 UA
•Jason And The Golden Fleece..... Col.
Jessica..... B UA
Joker, The..... B For.
•Joseph Desa..... Col.
Journey To The Seventh Planet... B A-I
Judgment At Nuremberg..... A2 UA
Jules And Jim..... For.

K

• Kid Galahad..... UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

• L-Shaped Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 LaNotte (The Night)..... C For.
 La Notte Brava..... A3 For.
 • Lady For A Knight..... UA
 • Lancelot And Guinevere..... U-I
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 Lawless Breed The—RE..... A2 U-I
 • Lawrence Of Arabia..... Col.
 Leda..... B For.
 • Legionnaire, The..... MGM
 • Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 Lisa..... A2 Fox
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 • Lonely Stage, The..... UA
 Long And The Short And The
 Tall, The..... For.
 • Longest Day, The..... Fox
 Loss Of Innocence..... A3 Col.
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I

M

Madison Avenue..... A2 Fox
 Maglo Boy, The..... A1 MGM
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 • Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 • Manchurian Candidate, The..... UA
 Man In The Moon..... A2 For.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance,
 The..... A2 Par.
 Man Who Wagged His Tail, The..... A1 For.
 • Maniac..... Col.
 Manster, The..... A2 For.
 Marines Lets Go..... B Fox
 Mary Had A Little..... B UA
 Mark, The..... B For.
 Mask, The..... A2 WB
 Merrill's Maudsers..... A1 WB
 Midnight Story, The—RE..... A2 U-I
 Mid-Summer Night's Dream, A..... A1 For.
 • Mighty Ursus..... A2 UA
 Miracle Of Our Lady Of Fatima,
 The—RE..... A1 WB
 Miracle Worker, The..... A2 UA
 Miracle Of The White Stallions,
 The..... BV
 Mr. Hobbs Takes A Vacation..... A1 Fox
 • Mr. Limpet..... WB
 Mr. Sardonicus..... A2 Col.
 Misky..... A1 Fox
 • Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Most Dangerous Man Alive, The..... B Col.
 Mothra..... A3 Col.
 Music Man, The..... A1 WB
 Murder, She Said..... A1 MGM
 • Mutiny On The Bounty..... MGM
 My Geisha..... A2 Par.
 • My Six Loves..... Par.
 Mysterious Island..... A1 Col.

N

Naked Edge, The..... A2 UA
 Neapolitan Carousel..... A2 For.
 Nearly A Nasty Accident..... A1 U-I
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night of Passion—(See During
 One Night)
 • Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B For.
 • No Man Is An Island..... U-I
 • Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 • Notorious Landlady..... A3 Col.
 • Nun And The Sergeant, The..... A3 UA

O

• Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 • Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 137 MARINES, LET'S GO—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
 131 MISTY—D-92m.—(CS; DC)—David Ladd, Pam Smlth, Phantom, the horse—4834 (6-28-61)—Good entry for family trade and young-
 sters
 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 121 RACERS, THE—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
 205 SATAN NEVER SLEEPS—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have
 wide appeal, particularly for femmes
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 143 VOYAGE TO THE BOTTOM OF THE SEA—MD-107m.—(CS; DC)—Walter Pidgeon, Joan Fontaine—4834 (6-28-61)—Modern
 133 day science fiction should do okay
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 June IT HAPPENED IN ATHENS—(CS; C)—Jayne Mansfield, Nico Minardos
 July FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
 July AIR PATROL—Willard Parker, Merry Anders

COMING

CELEBRATION—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 GIGOT—(DC)—Jackie Gleason
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker
 LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—
 Kent-Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marci Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—
 National Film Studios
 6111 DOCTOR BLOOD'S COFFIN—D-92m.—(C)—Kiernon Moore, Hazel Court—4834 (6-28-61)—Horror drama for program—English
 —Caralan
 6134 EXPLOSIVE GENERATION, THE—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better pro-
 gram entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine
 family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6125 GOODYBYE AGAIN—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argue
 6113 GUN FIGHT—W-68m.—James Brown, Joan Staley—4834 (6-28-61)—Lower half filler—Zenith
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132 GREAT WAR, THE—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art
 spots—Italian-made—Dubbed In English—Lopert
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale
 of a lovely midwife
 6206 JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly
 interesting, well-made court room drama has names—Kramer
 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon
 6203 MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic
 experience—Playfilms
 6120 NAKED EDGE, THE—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—
 English
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd
 pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and
 love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—
 Franton
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy ha
 lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have
 a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of Inter-
 national play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123 THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6126 TEENAGE MILLIONAIRE—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly
 for teeners (Partly color)
 6135 TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—
 Reissue (Hecht-Lancaster)
 VIKINGS, THE—114m.—(TE; TC)—Kiek Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale
 —Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining
 entry headed for top returns—Mirisch
 6116 WHEN THE CLOCK STRIKES—D-72m.—James Brown, Merry Anders—4835 (6-28-61)—Lower half filler
 6137 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
 6128 YOUNG DOCTORS, THE—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital
 lives and loves—Drexel-Miller-Turman
 6122 YOU HAVE TO RUN FAST—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordon, Sylvia Simms
 Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
 Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
 May DEAD TO THE WORLD—Reedy Talton, Jana Pearce
 May THIRD OF A MAN—Simon Oakland
 June MIGHTY URSUS—Ed Fury, Christina Gajoni
 July BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
 July JACK THE GIANT KILLER—(C)—Kerwin Mathews
 Aug. BIRD MAN OF ALCATRAZ, THE—Burt Lancaster, Karl Malden, Thelma Ritter
 Aug. TOWER OF LONDON, THE—Vincent Price—Admiral
 Sept. HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
 CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
 DR. NO—Sean Connery, Jack Lord—Eon
 GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
 IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
 KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
 LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
 LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
 MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
 PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
 PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
 SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
 TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
 TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
 VALIANT, THE—John Mills, Ettore Manni—B. H. P.

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6202 CAPE FEAR—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
 6121 COME SEPTEMBER—C-112m.—(TC; CS)—Rock Hudson, Gina Lollobrigida, Sandra Dee—4835 (6-26-61)—Highly enjoyable comedy
 6210 DAY THE EARTH CAUGHT FIRE, THE—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 FAR COUNTRY, THE—MD-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
 6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
 6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 5622 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6105 SHAKEDOWN, THE—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
 6214 SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 SPIRAL ROAD, THE—D-145m.—(EC)—Rock Hudson, Gema Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6119 TAMMY TELL ME TRUE—CD-97m.—(EC)—Sandra Dee, John Gavin—4835 (6-28-61)—Warm yarn has appeal for youngsters and family trade
 6216 THAT TOUCH OF MINK—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 TO HELL AND BACK—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue
 6118 TROUBLE IN THE SKY—D-76m.—Michael Craig, Elizabeth Seal—4835 (6-28-61)—Okay programmer—English

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
 40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
 FREUD—Montgomery Clift, Susannah York
 GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
 IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
 LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
 NO MAN IS AN ISLAND—Jeffrey Hunter, Barbara Prez
 PHANTOM OF THE OPERA, —(C)—Herbert Lom, Heather Sears—English
 TAMMY TAKES OVER—(C)—Sandra Dee
 TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
 TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
 UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 155 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 016 FANNY—D-133m.—(TC)—Leslie Caron, Maurice Chevalier, Charles Boyer—4835 (6-28-61)—Excellent
 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
 STORY OF THE COUNT OF MONTE CRISTO, THE—D-132m.—(Dylascope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed aboard
 157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 151 WORLD BY NIGHT—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

Aug. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.

•Panio Button..... WB
 •Panio In Year Zero..... A-I
 •Papa's Delicate Condition..... Par.
 •Paris When It Sizzles..... Par.
 •Paris Blues..... B UA
 •Password Is Courage, The..... MGM
 •Payroll..... B AA
 •Period Of Adjustment..... MGM
 •Phaedra..... UA
 •Phantom Of The Opera..... U-I
 •Phantom Planet..... A-I
 •Pigeon That Took Rome, The..... A3 Par.
 •Pinocchio—RE..... A1 BV
 •Pirates Of Blood River..... Col.
 •Pirates Of Tortuga..... A1 Fox
 •Pit And The Pendulum, The..... A2 A-I
 •Play It Cooler..... Col.
 •Pocketful Of Miracles..... A2 UA
 •Poe's Tales Of Terror..... A2 A-I
 •Postman's Knock..... MGM
 •Premature Burial..... A2 A-I
 •Pressure Point..... UA
 •Primitive Paradise..... Misc.
 •Prisoner Of The Iron Mask..... A1 A-I
 •PT 109..... WB
 •Proper Time, The..... UA
 •Pure Hell Of St. Trinians..... For.
 •Purple Hills, The..... A1 Fox
 •Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
 •Queen Of The Pirates..... A1 Col.
 •Question 7..... A1 For.

R

Racers, The—RE..... B Fox
 Rawhide Years, The—RE..... A2 U-I
 •Reach For Glory..... Col.
 •Reluctant Saint, The..... Col.
 •Reptilicus..... A-I
 •Reprieve..... A2 AA
 •Requiem For A Heavyweight..... Col.
 •Ride The High Country..... A3 MGM
 •Rider On A Dead Horse..... A3 AA
 •Riffi In Tokyo..... MGM
 •Ring-A-Ding Rhythm..... Col.
 •Risk, The..... A2 For.
 •Road To Hong Kong, The..... A1 UA
 •Rocco And His Brothers..... A3 For.
 •Roman Spring Of Mrs. Stone, The..... A3 WB
 •Rome Adventure..... A3 WB
 •Roses For The Prosecutor..... For.

S

Safe At Home..... A1 Col.
 Sail A Crooked Ship..... A3 Col.
 Sainly Sinners..... A1 UA
 •Salambo..... Fox
 Samar..... A2 WB
 Sand Castle, The..... A1 Misc.
 Saskatchewan—Reissue..... U-I
 Satan Never Sleeps..... A3 Fox
 Satan In High Heels..... Misc.
 •Savage Guns..... MGM
 •Scream Of Fear..... A2 Col.
 •Season Of Passion..... A3 UA
 •Second Time Around, The..... A1 Fox
 Secret File: Hollywood..... Misc.
 Secret Of Monte Cristo, The..... A1 MGM
 Secrets Of Women..... For.
 Secret Of Deep Harbor, The..... A2 UA
 •Senilita..... Col.
 Sergeant Was A Lady, The..... A1 U-I
 Sergeants 3..... A1 UA
 •Seven Seas To Calais..... MGM
 Seven Women From Hell..... A3 Fox
 Seventh Commandment, The..... Misc.
 Shakedown, The..... B U-I
 Shangri-La..... Misc.
 Siege Of Hell Street, The..... For.
 Siege Of Syracuse..... B Par.
 Silent Call, The..... A1 Fox
 Singer Not The Song, The..... A3 WB
 Six Black Horses..... A2 U-I
 Some Like It Cool..... For.
 Something Wild..... A3 UA
 •Son Of Flubber..... BV
 Spiral Road, The..... A2 U-I
 Splendor In The Grass..... B WB
 •Spider's Web, The..... UA
 •Star Creatures..... A-I
 State Fair..... A2 Fox
 •Story Of The Count Of Monte Cristo, The..... A1 WB
 Summer And Smoke..... A3 Par.
 •Summer Magic..... BV
 Summer To Remember, A..... A1 For.
 Susan Slade..... A3 WB
 Sweet Bird Of Youth..... A3 MGM
 Swingin' Along..... A1 Fox
 Sword And The Dragon..... For.
 •Swordsmen Of Sienna..... MGM

T

Tammy Tells Me True.....	A1	U-I
Tammy Takes Over.....		U-I
Taras Bulba.....		UA
Tartars, The.....		MGM
Tarzan Goes To India.....		MGM
Taste Of Honey, A.....	A3	For.
Teen-Age Millionaire, The.....	A1	UA
Ten Girls Ago.....		U-I
Tender Is The Night.....	A3	Fox
Term Of Trial.....		WB
That Touch Of Mink.....	B	U-I
These Are The Damned.....		Col.
Thief Of Baghdad, The.....	A1	MGM
Then There Were Three.....		Misc.
13 West Street.....	A2	Col.
Thlrd Dimension, The.....		UA
Three On A Spree.....	A3	UA
300 Spartans, The.....		Fox
3 Stooges In Orbit.....		Col.
3 Stooges Meet Hercules, The.....	A1	Col.
Thlrd Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
Today We Live.....		MGM
To Hell And Back.....	A2	U-I
To Kill A Mocking Bird.....		U-I
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
Tower Of London, The.....		UA
Town Without Pity.....	A3	UA
Trapeze—Reissue.....		UA
Travels Of Marco Polo.....		AA
Trouble In The Sky.....	A1	U-I
Trunk, The.....	A2	Col.
Truth, The.....	C	For.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
Two For The Seesaw.....		Col.
Two Little Bears.....	A1	Fox
Two Rode Together.....	A2	Col.
Two Weeks In Another Town.....		MGM

U

Ugly American, The.....		U-I
Underwater City, The.....	A1	Col.

V

Vallant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
Valley Of The Swords.....		WB
Very Private Affair, A.....		MGM
Victim.....	SP	For.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....		UA
Village Of Daughters.....		MGM
Virdiana.....	C	For.
Virgins Of Rome, The.....		UA
Voyage To The Bottom Of The Sea.....	A1	Fox

W

Walk On The Wild Side.....	SP	Col.
War Hunt.....	A2	UA
War Lover, The.....		Col.
Warriors Five.....		A-I
Watch It, Sailor.....		Col.
West Side Story.....	A3	UA
Weekend With Lulu.....	A2	Col.
What A Carve Up.....		For.
When The Clock Strikes.....	A1	UA
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
Who's Got The Action.....		Par.
Wild Cargo.....		A-I
Wild Harvest.....	B	Misc.
Wild Westerners, The.....		Col.
Wild For Kicks.....		For.
Woman Hunt.....	A2	Fox
Wonderful World Of The Brothers Grimm, The.....		MGM
Wonders Of Aladdin, The.....	B	MGM
World By Night.....	B	WB
World In My Pocket.....	A2	MGM

X

X15, The.....	A1	UA
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Y

You Have To Run Fast.....	A1	UA
Young Doctors, The.....	A2	UA
Young Racers, The.....		A-I

Z

Zazie.....		For.
Zotzl.....	A1	Col.

COMING

BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
GUNS OF DARKNESS—Leslie Caron, David Niven
MR. LIMPET—(TC)—Don Knotts, Carole Cook
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
TERM OF TRIAL—Laurence Olivier, Simone Signoret
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programmer
 filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duallers—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made In Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly Interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victrola Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus
BLACK TIGHS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrler—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental
COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting Import—
 Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made Import—
 English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or
 dialogue—Kingsley-Int.
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions
 de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—
 Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the
 life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—
 Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—
 English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—
 Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—
 Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house
 —Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuk—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English
 titles; Lopert

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English
 titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction pro-
 grammer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—
 Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house
 reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—
 Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—
 Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English
 titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining
 musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house
 audiences will best appreciate fine import—English titles—Astor

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—
 Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—
 English titles—Janus
DEVIL'S WANTON, THE—D-72m.—Doris Svedlund, Birger Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman
 name—English titles—Embassy
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar
 Bergman Import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Berg-
 man entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-
 progress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
 (TECHNICOLOR)
 (REISSUES)

17101 Donald's Lucky Day
 17102 Donald's Cousin Gus
 17103 Fire Chief (DD)
 17104 Early To Bed (DD)
 17105 Canine Caddy (MM)
 17106 Springtime For Pluto (P)
 17107 Dog Watch (P)
 17108 Art Of Skiing (G)
 17109 How To Play Baseball (G)
 17110 Mickey's Delayed Date (MM)
 17111 Chicken Little
 17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua 18m.
 6442 (Dec.) Wonderful Israel 19m.
 6443 (Feb.) Wonders of Philadelphia 18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
 6702 (Nov.) Kooky Loopy
 6703 (Dec.) Loopy's Hare-Do
 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
 (REISSUES)

6751 (Sept.) Safety Spin
 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
 6753 (Nov.) Magoo's Masterpiece
 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
 6602 (Sept.) The Magic Fluke
 6603 (Oct.) Imagination
 6604 (Nov.) The Miner's Daughter
 6605 (Nov.) Grape-Nutty
 6606 (Dec.) The Popcorn Story
 6607 (Jan.) Cat-Tastrophe
 6608 (Jan.) Wander Gloves
 6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

6401 (Sept.) Quiz Whizz 15½m
 6402 (Oct.) Fifi Blows Her Top 15½m
 6403 (Nov.) Pies and Guys 16½m
 6404 (Jan.) Sweet and Hot 17m.
 6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) 15½m.
 6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m.
 6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) 18½m.
 6434 (Jan.) The Fire Chaser (Joe Besser) 16m.

ASSORTED FAVORITES (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) 16½m.
 6422 (Nov.) Parlor, Bedroom and Wrath
 (Vernon & Quillan) 16m.
 6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
 6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
 6552 (Nov.) Candid Microphone No. 2, Series 3
 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
 (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
 W-362 (Oct.) Down and Outing
 W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
 (COLOR)
 Ten Pin Tour

D20-5 Speedway
 D20-6 Gold Medal Divers
 D21-1 Symphony In Motion
 D21-2 Bow Test

TRAVELRAMAS
 (COLOR)

T20-1 Porpoise Posse
 T20-2 Pee Wees On Ice
 T20-3 Waters Of Bangkok

NOVELTOONS
 (COLOR)

P20-1 Northern Mites
 P20-2 Micenicks
 P20-3 The Lion's Busy
 P20-4 Goodie The Gremlin
 P20-5 Alvin's Solo Flight
 P20-6 Hound About That
 P20-7 Trick For Tree
 P20-8 Cape Kidnavoral
 P21-1 Munro
 P21-2 Turtle Scoop
 P21-3 Kozmo Goes To School
 P21-4 Perry Popgun
 P21-5 Without Time or Reason
 P21-6 Good and Guilty
 P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Vislt
M21-1 The Plot Sickens
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Delilah

THE CAT
(COLOR)

C20-1 Top Cat
C20-2 Bopin Hood
C20-3 Cane and Able

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghou
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz
4202 (Mar.) Land Of The Long White Cloud

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep
4272 (Dec.) Caramba (CS)
4273 (Jan.) Mabuhay
4274 (Feb.) Leaping Dandles
4275 (Mar.) Pink Land Blue Waters
4276 (Apr.) Bahama Holiday
4277 (May) Fabled Island (CS)
4278 (June) Strlatly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crown' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic
4232 (Dec.) After The Ball
4233 (Jan.) Chief Charlie Horse
4234 (Feb.) Woodpecker From Mars
4235 (Mar.) Calling All Cuckoos
4236 (Apr.) Niagara Fools
4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico
9003 (5-26-62) Land Of The Trembling Earth

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champlons
9504 (4-28-62) Racing Thrills

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MARQUEE LETTERS TWICE AS NICE—half the price! Weatherproof Masonite black or red, fit all signs. 4"-40¢; 8"-60¢; 10"-75¢; 12"-\$1.00; 14"-\$1.50; 16"-\$1.75; 17"-\$2.00; 24"-\$3.00 (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

BRAND NEW VARIABLE SUPERSCOPE ANAMORPHICS—1/4 Original Cost. Replace your tired, oil-soaked, scratched, cracked lenses. Limited quantity, pair \$195.00. S.O.S., 602 W. 52nd, New York 19.

THEATRE FOR SALE

THEATRE, fully equipped, with three large apartments in Bridgeville, Delaware. Write BOX 210, Seaford, Delaware.

MUST SELL one or both my Michigan Drive-In Theatres, investment \$190,000.00 sell for \$120,000.00. \$25,000.00 down or \$15,000.00 plus 10% of gross receipts. Balance easy terms. C. H. Schuckert, SUNSET THEATRE, Lapeer, Michigan. Two recent major operations compels sale.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee

USED EQUIPMENT

BARGAINS FROM CLOSED U.S. ARMY THEATRES—projection and sound, from \$895.00. DRIVE IN OUTFITS complete from \$3495.00. S.O.S., 602 W. 52nd, New York 19

For the Best in Theatre Forms and Systems MOTION PICTURE EXHIBITOR BOOK SHOP

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: MANAGER or young, experienced assistant-manager. Honest and ethical, hard-working. Capable of assuming responsibility to progress with our company. Send information and photo. BOX A66, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER WANTED, small theatre Long Island evening operation except 3 months in summer. Knowledge theatre operation, no bookkeeping, strictly house mon. Reply with references, salary desired. BOX A613, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EXPERIENCED GENERAL MANAGER of conventional, drive-in and art theatres. Capable booking, buying, advertising, exploitation, concession management. Excellent references. Available immediately. Age 41, family man. BOX B613, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST desires position in Pennsylvania or West Virginia area. GEORGE A. SNYDER, 1413 Monterey St., Pittsburgh, Pa. (613)

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CAPABLE, EXPERIENCED and dependable mature theatre manager, now employed. Wishes change. Heavy in creative ideas for seat-selling advertising. Intelligent and neat appearing, knows business. Prefer mid or Southwest. BOX B66, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEED MAN, wife and high-school daughter. Operator, maintenance, concession, cashier. 7 nights, Sunday matinee operation. Owl show Saturday. Send photos and general information. BOX 550, Eureka Springs, Ark. (66)

Address all
correspondence to —

The A-MAN Corner

Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

236 BIG PAGES of Theatrical Advertising Know-How



100's
of
illustrations!

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• SALES LINES • TYPE FACES • WRITING
COPY • COLOR • COMPOSITION • SIGNS •
LETTERPRESS • OFFSET • SILK SCREEN •
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Philadelphia 7, Pa.

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Yes . . . I want my own
personal copy of

MOTION PICTURE EXHIBITOR
every week!

☐ \$2.00 FOR ONE YEAR

☐ \$5.00 FOR THREE YEARS

(in Western Hemisphere)

Name _____

Title _____

Address _____

Clip and Mail Today to
317 N. Broad St.
Phila. 7, Pa.

ORDER NOW!

The NEW 12 Month Set of Booking Sheets
for the full year starting: **JULY 1, 1962**

"Pocket-Size" DATE BOOK

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.

PROGRAM	STARS	Running Time	EXCHANGE	WEEKLY
Sun. NOV. 4				Program for week sent to: <input checked="" type="checkbox"/> each <input type="checkbox"/> PRINTER FOR HERALDS <input type="checkbox"/> ADVERTISING ACCESSORIES <input type="checkbox"/> TRAILER or SLIDE SERVICE <input type="checkbox"/> FILM DELIVERY SERVICE
Mon. NOV. 5				
Tues. NOV. 6				
Wed. NOV. 7				
Thurs. NOV. 8				
Fri. NOV. 9				
Sat. NOV. 10				
				Miscellaneous:

The above illustration is greatly reduced from the actual sheet size of 3 3/4 x 6 3/4 each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)



"Pocket-Size" BINDER →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

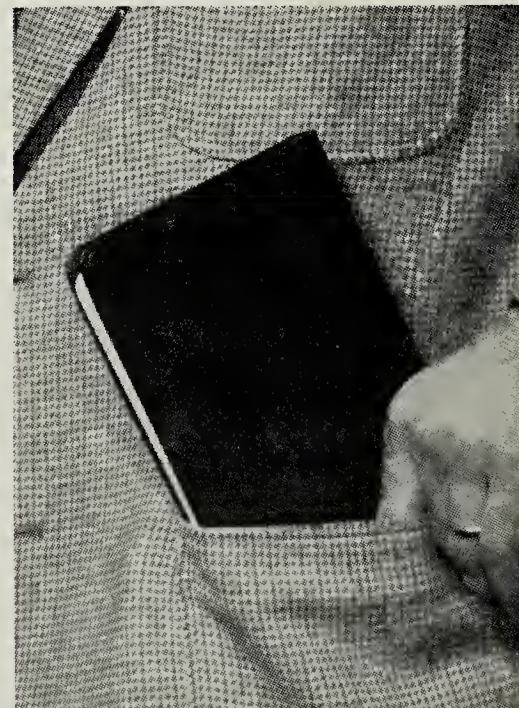
PRICE: \$1.30 each

← "Pocket-Size" ZIPPER CASE

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: \$5.00 each (Tax included)

**UNEXCELLED QUALITY . . . for the
theatre executive who prefers
a small, compact DATE BOOK**



NOTE TO THEATRE SUBSCRIBERS: The above Forms and Binders are designed, prepared and warehoused as a PLUS-SERVICE to you, our friends. They will not be sold to anyone else at any price!

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

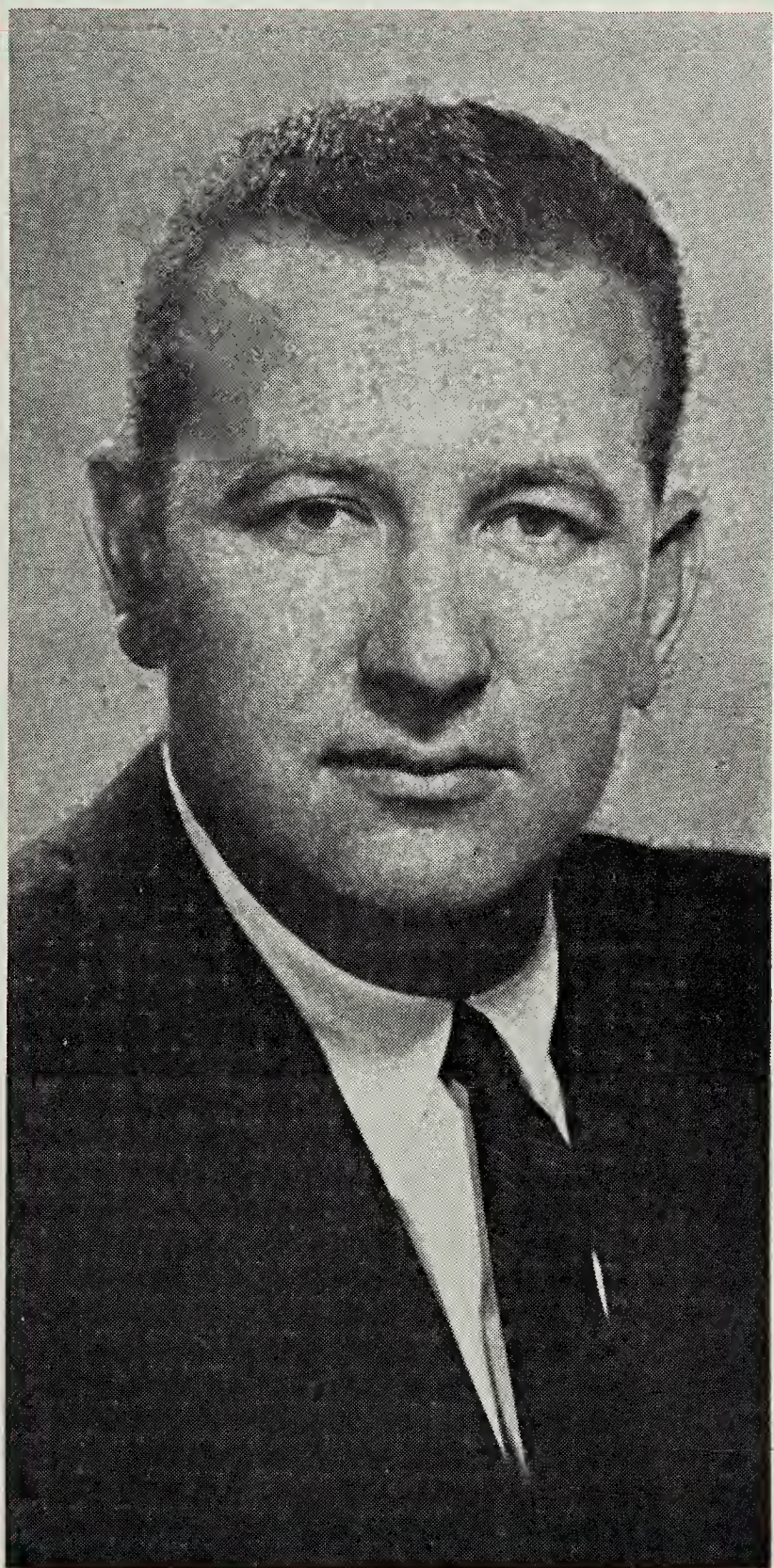
JUNE 27, 1962

Volume 68

Number 2

IN THREE SECTIONS • THIS IS SECTION ONE

Founded in 1933 by
CHARLES E. "Chick" LEWIS



June 30 Start For Toll-TV Test

(See Page 7)

Atlanta Revamps Obscenity Laws

(See Page 8)

Norman Wasser will play a key role in the expanding diversification program of National General Corporation, having joined that firm from his former post as assistant in charge of sales for Pepsi-Cola Company.

The Struggle Over Clearance . . . See Editorial—Page 5

"POWERFUL"* IS THE WORD

* MOTION PICTURE HIT
MOTION PICTURE D

...AND
POWERFUL
IS UNIVERSAL'S
PRE-SELLING
NATIONAL
ADVERTISING
CAMPAIGN IN
20
MAGAZINES!

GUARANTEED



ROCK HUDSON

HE SWORE HE
NEEDED NO ONE
NOT EVEN GOD

By [illegible]

SHATTERING ADVENTURE THAT BOLDLY
EXPLORES THE JUNGLES OF THE HEART

LAJA
whose pagan
beauty was a
refuge from
the torment
of a savage
world!

ELS...who helped
him fight the
tormented
passions of his
own nature!

ANTON DRAGER...
the young doctor, who
held the power to heal,
or destroy...himself!

DR. JANSEN...
who lustily fought
death with medicine
that was part serum,
part faith!



ROCK HUDSON · BURL IVES

THE
SPIRAL
ROAD

Eastman COLOR

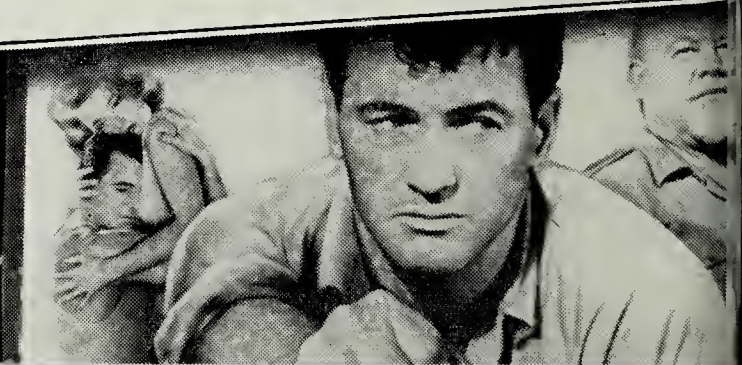
co-starring

GENA ROWLANDS
GEOFFREY KEEN

Screenplay by JOHN LEE MAHIN and NEIL PATERSON
From the novel by IAN DE WARTOG - Directed by ROBERT MULLIGAN
Produced by ROBERT ARTHUR - A Universal-International Picture

SOON AT MOTION PICTURE THEATRES THROUGHOUT THE COUNTRY

SHATTERING
ADVENTURE
THAT
EXPLORES
THE JUNGLES
OF THE
HEART!



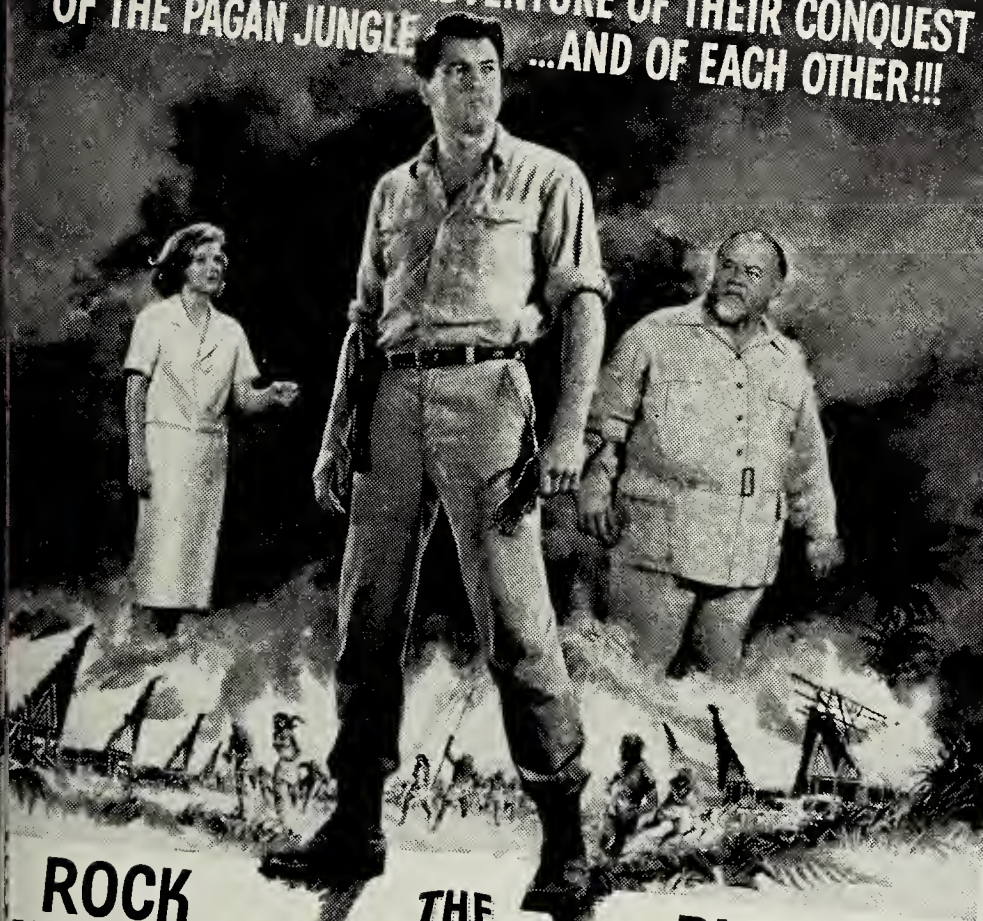
ANOTHER GREAT BOXOFFICE HIT FOR

OR "THE SPIRAL ROAD"

DAILY
OFFICE

A DOCTOR'S TORMENTED
ROUGH THE HELL OF HIS
...THE LOVE HE ALMOST
...THE FAITH HE WAS

THE DEDICATED AND THE DAMNED!
THE DREAMERS AND THE DRIVEN!
THIS IS THE SAVAGE ADVENTURE OF THEIR CONQUEST
OF THE PAGAN JUNGLE ...AND OF EACH OTHER!!!



ROCK
HUDSON

THE
SPIRAL
ROAD

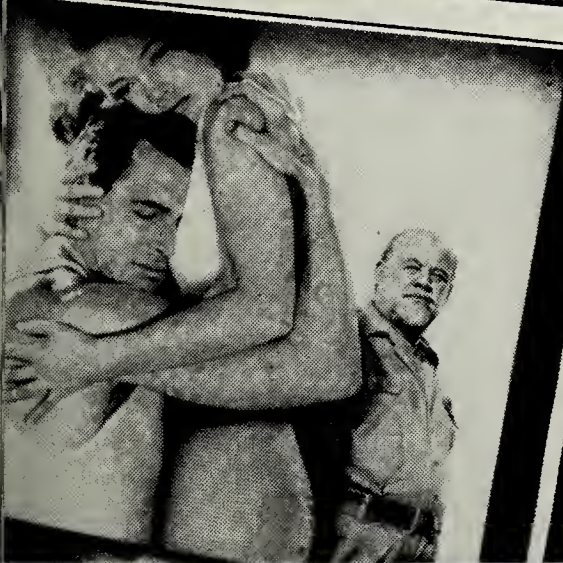
BURL
IVES

GENA ROWLANDS
JOHN LEE MAHIN and NEIL PATERSON
from the novel by JAN de HARTOG

in Eastman COLOR

GEOFFREY KEEN
Directed by ROBERT MULLIGAN
Produced by ROBERT ARTHUR
A Universal-International Picture

SOON AT MOTION PICTURE THEATRES THROUGHOUT THE NATION!



HIM
LES...

BURL IVES

Geared to Spiral audience interest
skyhigh with ads tailored for
every audience segment:

LOOK
SATURDAY EVENING POST
REDBOOK
PARENTS'
SEVENTEEN
CHRISTIAN HERALD
PRESBYTERIAN LIFE
TOGETHER
(Methodist Publication)

PHOTOPLAY • MOTION PICTURE
MODERN SCREEN • SCREEN STORIES
MOVIE LIFE • MOVIE STARS
SCREENLAND • SILVER SCREEN
MOVIELAND & TV TIME
SCREEN STARS • MOVIE MIRROR
TV & MOVIE SCREEN



I's GOLDEN JUBILEE CELEBRATION

"STATE FAIR"

"Mr. HOBBS Takes a VACATION"

and NOW-20th gives you

JERRY WALD'S
PRODUCTION OF

Hemingway's ADVENTURES OF A YOUNG MAN



PRE-SOLD — READY FOR DELIVERY

NATIONAL PUBLICITY CAMPAIGN:

Via special launching in 10-city world premieres

MAMMOTH EXPLOITATION CAMPAIGN:

Via International Library Tribute to Ernest Hemingway, sponsored by civic, industrial and union leaders.

Via department store tie-ins—a dramatic visualization in merchandising terms of the growth of a "young man."

Via book store tie-ins with America's best-selling, greatest author.

MUSICAL EXPLOITATION:

Via RCA-Victor sound track album and single of Franz Waxman score

Here's What They're Saying:

"Absorbing, moving...memorable...box-office success."

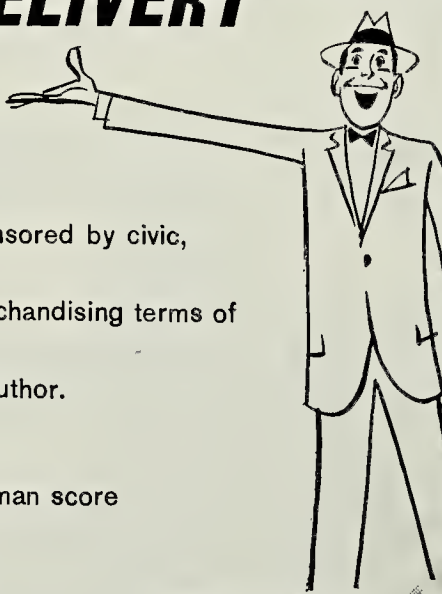
—Hollywood Reporter

"A host of fine performances...endowed with the unmistakable stamp and soul of the author, colorful and compassionate...beautifully mounted and photographed."

—Variety

"Strong box-office...a searching story...done with shattering realism...superbly directed...top rate."

—Motion Picture Daily



**RICHARD
BEYMER**

as Nick Adams

**DIANE
BAKER**

as Carolyn

**CORINNE
CALVET**

as Contessa

**FRED
CLARK**

as Turner

**DAN
DAILEY**

as Billy Campbell

**JAMES
DUNN**

as Telegrapher

**JUANO
HERNANDEZ**

as Bugs

**ARTHUR
KENNEDY**

as Dr. Adams

**RICARDO
MONTALBAN**

as Major Padula

**SUSAN
STRASBERG**

as Rosana

**JESSICA
TANDY**

as Mrs. Adams

**ELI
WALLACH**

as John

with
**PAUL
NEWMAN**

as
"The Battler"

Directed by
MARTIN RITT

Screenplay by
A.E. HOTCHNER

Based on stories by
ERNEST HEMINGWAY

CINEMASCOPE
COLOR by DE LUXE

The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 2

JUNE 27, 1962

THE STRUGGLE FOR PROPER CLEARANCE

No ONE in this industry will deny the fact that "clearance" is the most important single factor in the industry's economic success. This has been confirmed by the U.S. Supreme Court in rulings protecting the right of natural first-run theatres to priority playdate considerations.

After all, what makes a photoplay important? Necessary elements include a showcase engagement at a price commensurate with its drawing power, cost, etc., and at a favorable theatre location.

Trying to equalize competition between a natural first-run situation with a large advertising budget, higher admission rates, and a single feature policy, and a subsequent run situation creates many weighty problems. Moveups for theatres that are normally sub-run without a corresponding rise in admission charge is becoming a real menace to first-run operations. Many such theatres play double features as a rule and in many cases have no matinees because of their location. Their grosses are negligible.

The importance of stimulating theatre attendance can't be overstated. Therefore, let it be understood that we are speaking here only of those theatres that are in direct competition with one another. In areas of a widespread suburban nature, experiments such as United Artists is conducting in New York are a definite forward step, unless proven otherwise.

Distribution of films is a funny business. For example, "THE TEN COMMANDMENTS" was a picture of extraordinary merit and public appeal. The Court ruled that Paramount had the right to use a selective bid method of selling the picture to following runs. Established clearances were ignored for this exceptional film, and contracts were awarded on the basis of minimum playing time, date, film rental guarantee, number of shows, percentage of gross, holdover figures, admission price scale, amount of advertising money the theatre would spend and how.

No doubt a different sales policy was the best way to handle this extraordinary picture, but quickly this became the new form of selling on all fronts for pictures not in the same category.

How many pictures released since "THE TEN COMMANDMENTS" can qualify for this type of sales policy? Yet just about every company availed themselves of this sales plan in one way or another. Exhibitors felt it was a way to gouge a few more dollars out of theatres. We would venture to guess that since "THE TEN COMMANDMENTS," no more than two or three films have fallen into that category. Yet how many have been handled in that manner?

How come this new sales plan is not attacked by theatre owner organizations or by the Department of Justice? Fancy legal footwork is not our strong point, but it seems to us that such distributors are clearly endeavoring to regulate theatre policies. Ask them and they answer, "It is our desire only to facilitate our evaluation of your offer." (Laughter)

No one can deny that distributors have the right to select those accounts where they can get the best returns. But sometimes early figures can be deceptive. Now and again, such special distribution may bring in extra dollars, but only because of the limited bookings and the extra advertising dollars spent.

In the long run, the traditional policy of booking films where the most dollars can be obtained after all the figures are in, is still the best selling policy for everyone.

Destruction of established clearance patterns by unwarranted moveups would appear to be on shaky legal ground as well. It is difficult to believe that any court would consider approving such a sales plan if it would give distributors an opportunity to set up oppressive policies for controlling the theatres.

Kill clearance and the industry will dry up. It's as simple as that. Carry the moveup pattern a step farther and check. Let the competitor of any sub-run exhibitor move up to his level and listen for the squeals of pain. It's a different story when the shoe is on the other foot.

Time after time, we have seen sub-run theatres advertising a picture as "Coming" while the first-run theatre played it at increased admissions. Not only was it "Coming," but as a double feature.

Where is the sense of such thinking, Mr. Distributor?

NG HITS THE MANPOWER JACKPOT

MORE AND MORE corporations throughout the country see in diversification the only hope for continued successful operations. The motion picture industry is no exception. Many of the large theatre corporations have been engaged in extensive diversification of their interests, and the results have been quite heartening.

Such a progressive policy demands the very best in young, forward-thinking personnel, and it is our opinion that National General Corporation, formerly National Theatres, has taken a giant step in this direction.

NG recently announced the appointment of Norman Wasser to a key executive post. Wasser is no stranger to the motion picture industry, having so ably represented Pepsi-Cola Com-

pany for many years. Most recently, he served as assistant to the vice-president in charge of sales and had made Pepsi a watchword in countless industry conventions and trade shows, among other efforts.

With NG, Wasser will play an important role in the company's expansion into the vending field and other allied pursuits. Needless to say, Pepsi expressed sincere regret at losing this young, aggressive executive, but realized that the opportunity offered him was simply too challenging and rewarding.

The theatre industry needs executives of this calibre. Our best wishes go to Norman Wasser in his new assignment, and our congratulations go to NG for recognizing and making use of his proven talents.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Nat D. Fellman, chief film buyer for Stanley Warner, announced the birth of a grandson, Douglas Andrew, to Mrs. Steven J. Fellman, his daughter-in-law, at the Cross County Hospital, Yonkers, N.Y.

Mr. and Mrs. Hugo Sanjurjo announced the birth of a six pound-seven ounce girl, Torey Elizabeth, at Mt. Sinai Hospital, N.Y. Sanjurjo is head of UA's home office mail-room.

Obituaries

Frank Borzage, 68, veteran film director, died at his Hollywood home after a lengthy illness. He was winner of the first Academy Award for direction for "Seventh Heaven" in 1927, and this year, received the Directors Guild Award for contributions in the field of directing.

Benny Glatz, 64, projectionist for 38 years at MGM's Philadelphia Exchange died of a heart attack. Funeral services will be conducted Thurs. morning at the Evoy Funeral Home, Haddon Heights, N.J. He is survived by his wife, mother, sons, and several grandchildren and great-grandchildren.

Harold H. Kortess, veteran exhibitor and founder and operator of the Sun Theatre Co., a circuit of six houses in western Michigan, died after a long illness. His surviving son, Stacey Kortess, will carry on the business.

Patrick McCormack, film editor, died yesterday of a heart attack. He was 44. McCormack, who started as a messenger boy at RKO in 1937, had been working for director Blake Edwards for the past four years when he left Universal-International to go to MGM.

N. Metori, general manager of Paramount Pictures, Ltd., Japan, since 1950, died in Tokyo. Metori had been associated with Paramount in Japan since 1932 in various executive capacities. His wife and two sons survive.

Mrs. Jeanne M. Miller, wife of Curtis Miller, Claughton Co. vice president, died in Miami, Fla.

Edward Prinsen, 69, veteran Ohio exhibitor and owner of the Dallas and State, Youngstown, died in Youngstown Hospital after a brief illness. He had been a Public Theatres' division manager for 15 years before coming to Youngstown. He is survived by his wife and his mother.

Louis Patz, long a division manager for National Screen Service in Kansas City was found dead on the floor of his car in a parking lot.

Lloyd to Highroad

NEW YORK—The appointment of Euan Lloyd as vice-president in charge of world publicity for Highroad Productions, Inc., was announced today by Sidney Cohn, president of the company. Lloyd, whose appointment fills the position held by the late Irving Rubine, will also serve as a director of Open Road Films, Ltd., Highroad's British affiliate. Along with his publicity duties, Lloyd will assist Carl Foreman in other areas of the company's activities.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JUNE 25

Vogel Brands Brando Charges "Unfair"

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer Inc., stated that "in recent month a number of published stories concerning 'Mutiny on the Bounty' have stressed its high production cost and have attributed the blame for this to Marlon Brando. This is gravely unfair."

He said "a combination of circumstances including a delay in completion and delivery of our specially built ship, which forced arrangement of the shooting schedule, a break-out of fire on the ship on its way to Tahiti, tropical storms and otherwise unfavorable weather, clashes of temperament among director, producer, writer and principal players, illness and death among the cast, particularly the illness and resignation of the original director, and other problems which not infrequently arise on a location far-distant from the full facilities of a Hollywood studio, all contributed to a final cost beyond the amount budgeted for the picture."

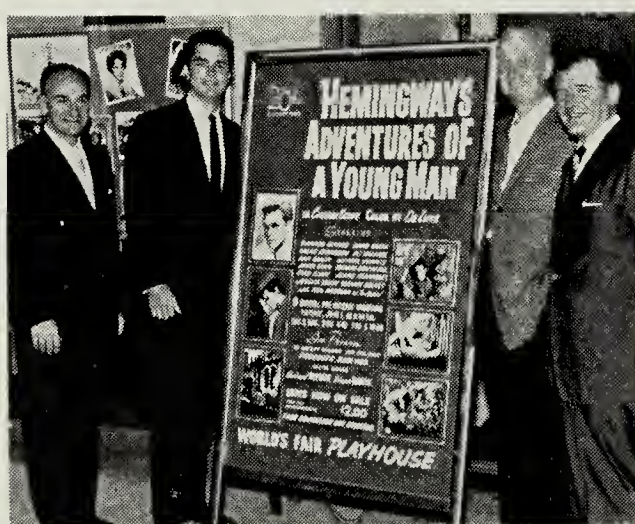
Vogel added that while one or more of these problems may be expected to arise in the course of producing a picture of such unprecedented size and scope, 'Mutiny on the Bounty' was plagued by all of them.

AB Records Names Brown

NEW YORK—The election of J. L. Brown to the position of vice-president of administrative operations for ABC Paramount Records, Inc., was announced by Samuel H. Clark, president of ABC Paramount Records, Inc.

Fox-TV, Self In New Pact

NEW YORK—William Self has been signed to a new contract as vice-president in charge of production at 20th-Fox Television, it was announced by Peter G. Levathes, president of the company's television operation.



A special showing of 20th-Fox's "Hemingway's Adventure of a Young Man" was held recently at the Seattle World's Fair and seen from left to right are C. F. (Mike) Powers, Jr., 20th-Fox Seattle manager; Thomas O. McCleaster, member of the 20th-Fox sales cabinet; Richard Beymer; and Lt.-Governor John Cherberg, State of Washington.



BROADWAY GROSSES

Business Up as Summer Bows

NEW YORK—Business on Broadway, and around the country in general, picked up as summer officially bowed with new openers running strong.

"EL CID" (Allied Artists). Did \$18,000 during the 28th week at the Warner in the third week of non-reserved seat performances.

"MY GEISHA" (Paramount). Did \$14,500 during its second week at the DeMille.

"THE MIRACLE WORKER" (UA). Down to \$9,000 during the fifth week at the Astor.

"ADVISE AND CONSENT" (Columbia). Held at solid \$32,000 in its third week at the Criterion.

"WEST SIDE STORY" (UA). Rivoli did \$36,000 in the 36th road show week.

"JUDGMENT AT NUREMBERG" (UA). Hit \$23,000 for its 28th road show week at the Palace.

"A TOUCH OF MINK" (Universal). Thursday to Sunday showed \$123,645. Finished second week at Radio City Music Hall with impressive \$200,000. Underreported in last week's "Grosses," did \$201,000 instead of \$190,000 during first week.

"MR. HOBBS TAKES A VACATION" (20th Fox). Did hefty \$40,000 in second week at the Paramount.

"LOLITA" (MGM). After solid opener, did good \$45,000 during second week at Loew's State.

"BOYS' NIGHT OUT" (MGM). Opened with \$25,000 at the Victoria.

New Ind. Censor Test

INDIANAPOLIS—Leroy Griffin, co-owner, Ritz, burlesque-film theatre, was arrested and 15 reels of alleged nudist type films were seized last fortnight during a raid on the theatre.

His trial will be a test of the 1961 "obscenity statute" as a legal weapon for motion picture censorship. The new statute replaced a 56-year-old blue law which was declared unconstitutional and invalidated by the Indiana Supreme Court.

Double Talk

One of our good friends the other day was criticising the value and boxoffice potential of a certain film company's product lineup. We happened to disagree with him, so we played detective.

We found that our exhibitor friend was one of the best customers that particular company had, playing practically all its films and a large number of repeats.

We admit to a certain confusion, and find such back-biting tactics deplorable. No one can carry water on both shoulders. It is time this industry ended petty squabbling which in the end must hurt us all. Never before has intra-industry cooperation been more necessary.

It's fine to criticise, but let's do so with clean hands and without ulterior motives.

JAY EMANUEL

June 30 Bow Seen For Toll-TV Test

O'Neil Details Hartford Plan; No Film Production Set; Opposition Rapped As Against TV Progress

HARTFORD, CONN. — Thomas O'Neil, president, RKO General, Inc., who anticipates a June 30 start of its Zenith Radio Corporation subscription tv test on Hartford WHCT-TV, Channel 18, told a press reception at the Hartford Club that they are not thinking in terms of producing motion pictures for pay tv, but are negotiating with all major film distributing companies for product.

The opening attraction has not as yet been set, O'Neil said, but the outlet is also discussing with major theatrical stage interests the possibility of presenting pre-Broadway "tryouts" to a Hartford television audience.

O'Neil charged exhibitors who are opposing subscription television have "spent too much time opposing change and not enough effort learning to accommodate themselves to it and benefit from it." He added that attempts by exhibitors to suppress by economic pressures the sale of motion pictures to tv, "will be met by all legal measures necessary to make sure that the best and latest motion pictures are furnished to us. This kind of opposition can not be permitted to prevent us from having a full and adequate trial of subscription tv."

At the luncheon hosted by W. C. Stemble, president, Veeder Root, Inc., manufacturer of components of the decoders necessary for subscription television, O'Neil said in defense of pay tv that "it does not seem unreasonable to allow for an expansion of a new entertainment arm which, in our opinion, will be complimentary rather than competitive." He held that subscription tv will add eight to 10 million dollars to the gross national product eventually and termed this "a contribution to the entire American economy as well as the communications industry."

"For the present, we do not expect to make any money whatever on our Hartford operation. On the contrary, we expect to lose a great deal of money in the course of seeing the project through. If the Hartford pilot operation secures patronage from its subscribers and the FCC then permits an expansion of subscription tv to other areas, this branch of tv will someday be very profitable."

"In the case of productions other than motion pictures, namely Broadway shows, symphonies, operas and other live programs," O'Neil said, "we understand that the owners or the unions involved are interested in securing maximum protection from possible loss of employment from any cause. I submit that we do not intend to work any hardships on program entrepreneurs or their union personnel in Hartford. Toward this end, we will guarantee to restrict any agreements we make to Hartford alone and a predetermined number of homes served during the test period. We will forfeit all rights in the programs even though we will put up the entire cost of making them. Further, we will have no rights beyond those accruing to us in this restricted number of homes, and even these rights will be restricted to an agreed-upon limited number of plays. We will return the film or video tape to the owners after using it as described, and the program will then be available for whatever use they elect,

Decca Stockholders Okay Exchange Deal With MCA

NEW YORK — Decca Records, Inc., stockholders approved the exchange of stock offer between MCA, Inc., and Decca, it was announced by MCA chairman Jules C. Stein, who stated this was the last of possible obstacles to the acquisition by MCA of Decca.

Terms of MCA's disposal of its artists' representation business will be made known within 30 days, it was revealed. The company plans to concentrate on production. As an artists' representative, MCA last year earned \$8.4 million.

One share of MCA convertible preferred stock and one-third share of MCA common will be exchanged for each common Decca share.

Decca Records, Inc., is the parent company of Universal Pictures. Milton R. Rackmill, president of Decca, and Albert A. Garthwaite, a director of both Decca and Universal, will serve on the MCA board, according to the agreement.

Metro-Kalvar Ups Porter

NEW YORK—Robert W. Porter, for the past year in charge of the western engineering division of the Kalvar Corporation, has been appointed vice-president of engineering for Metro-Kalvar, Inc., a company jointly owned by Metro-Goldwyn-Mayer Inc. and Kalvar Corporation, it was announced by Joseph Vogel, president of Metro-Goldwyn-Mayer, Inc., and Alfred J. Moran, president of Kalvar Corporation.

Metro-Kalvar has exclusive rights to market the revolutionary dry processing Kalvar film products for the entire motion picture and television industries.

with only an insignificant exposure in Hartford. The sole consideration we ask for this type of agreement is that the programs must not have arbitrary built-in protection cost factors based on an illusion that people are going to be put out of work because of the Hartford test or that owners and operating personnel are going to be deprived of residual benefits."

Referring to the contention by subscription tv's antagonists that they represent the national interest, O'Neil said, "I think that by this time it must be clear that their version of national interest consists of defending the businesses they now have in their present form and at present levels of public patronage. We believe that subscription tv, by offering entertainment and special events at a moderate cost to people who cannot now enjoy them, will certainly advance the national interest far more than the blind defense of status quo."

John Pinto, who is supervising the Hartford operations, said that "top film classics of the past year are definitely earmarked for local presentation." He added that the anticipated format calls for seven to 11 pm screenings, in all, some 30 hours a week of subscription tv, this activity to be supplemented by the station's 28 hours of commercial television.

Leland Hayward is serving as consultant on the pre-Broadway "tryouts" sphere of activities.

Joseph S. Wright, president, Zenith, led a Chicago delegation. Some 50 Hartford community executives attended.

Wasser Leaves Pepsi For NG Executive Post

BEVERLY HILLS, CALIF.—National General Corporation has added to its expanding organization one of America's foremost merchandising experts.

He is Norman Wasser, 36, who is resigning his present post as assistant in charge of sales for Pepsi-Cola Company in New York.

In making the announcement, Eugene V. Klein, president of National General, indicated that Wasser would play a key role in "the company's quickly expanding diversification program."

Klein said Wasser would fill an executive capacity in the area of "market research" in National's bid for increased sources of income and profit.

Wasser, Klein said, will be charged with furtherance of several projects in the "bending" field as well as "broadscale involvement compatible with National's stepped-up expansion activities."

Wasser joined Pepsi-Cola Company in 1949, following his graduation from the University of Illinois.

His first assignment with Pepsi-Cola saw him in New York in 1949, later transferring to Chicago in 1952 where he had supervision over 15 full-time salesmen.

In 1957, he was called back to New York to head Pepsi-Cola's National Theatre Sales Department. To that original assignment was added additional administrative and sales duties, culminated by his current assignment as assistant to the vice-president in charge of national sales for Pepsi-Cola.

Wasser, a native New Yorker, began his studies at New York University. His college work was interrupted by 2½ years of service in the U. S. Navy, where he taught judo to underwater demolition squads. When he returned from service, he entered the University of Illinois, graduating with a Bachelor of Science Degree in Educational Psychology.

In his collegiate days, Wasser was the 1943 national intercollegiate shotput champion, and also the National A. A. U. shotput titleholder in 1948. He won a total of five varsity letters in football and track at both New York University and Illinois.

Wasser is married to the former Donna Greenspahn. The couple have two children, Andrea Lynn and Laura Sue.

Wasser's hobbies include strong activity in B'Nai B'rith and Variety Clubs International. He has also won several national awards as a photography enthusiast.

Rowley Addresses Miss. Unit

BILOXI, MISS.—John H. Rowley, president, Rowley United Theatres, Inc., Dallas, and assistant to the president of Theatre Owners of America, addressed the annual convention of the Mississippi Theatre Owners Association, at the Broadwater Beach Hotel here.

He outlined TOA's objectives and immediate program, stating the effort to increase the supply of new quality product and urging support for ACE Films. He outlined TOA's actions against toll-tv; against censorship; and its expansion of its Film Content Informational Service.

Rowley also cited TOA's continuing work with the Academy in the hope the 1963 Oscar show will be an exciting event, and the group life insurance program, now in its third year.

Theatre Circuits Do "Quite Well," But Film Companies Do Better—TOA

NEW YORK—As a follow-up to a survey on the financial status of the nine major film companies, the Theatre Owners of America has concluded that publicly-owned theatre companies are doing "quite well though not as well as the film companies."

Covered by the theatre survey are Loew's RKO, Stanley Warner, National General, Wometco, American Broadcasting-Paramount, and General Drive-In Theatres.

The statistics compiled by TOA show that "the theatre companies grossed \$700,083,800 in fiscal 1961 compared with the \$850,370,848 gross revenue of the film companies." Their net is placed at \$20,313,223 or 2.9 per cent of their gross, against "an average 5.5 per cent net profit for the film companies."

TOA reports that "the theatre companies show a current asset balance of \$129,261,219 over the current liabilities. This is far less than the \$408,437,379 shown by the nine film companies."

"The theatre gross," TOA says, "was some \$49 million over the combined 1960 fiscal year gross."

The theatre companies are revealed to have paid "far less taxes than did the film companies: \$20 million vs \$49 million."

The study also brought out that "likewise their long-term debt is less than the film companies, while the real estate of the theatre companies totals \$237,870,305, which is "more than double that shown by the film companies."

The TOA report divulged that "the theatre companies are more widely owned than the film companies," and that more so than the film companies, "the theatre companies are diversified and their figures represent the consolidation of all their activities."

TOA stated that "like our film company report, these figures on the theatre companies should be viewed as a capsule of their overall financial health, not as an accurate appraisal of their motion picture theatre activities."

Appeals Court Hears Viking Trust Suit

PHILADELPHIA—The U.S. Court of Appeals, Judges John Biggs, J. Cullen Gainey, and William Smith presiding, heard arguments on the appeal of the Viking Theatre vs Paramount, Warner Brothers, Columbia, MGM, United Artists, Fox, William Goldman Theatres, Stanley Warner Theatres, and Fox Philadelphia Building Company anti-trust case. Viking had lost in the District Court when Judge John Lord stated they had failed to show a conspiracy and took the case out of the hands of a jury.

An S.R.O. crowd of 200, mostly lawyers, jammed the court room to hear Edward Bennett Williams, Washington, and Louis Nizer, New York, argue the case.

Williams was new counsel for Viking, while Nizer argued on behalf of the distributor and exhibitor defendants.

Viking charged the defendants with conspiracy designed to harass the theatre and impair its ability to compete with first-run motion picture houses in Philadelphia. The Goldman-Stanley Warner product split and the Schlalberg agreement of Paramount both enter into the case.

Briefs will be filed.

TOA Renews Liaison With Producers Guild

NEW YORK—Theatre Owners of America announced it had renewed its liaison with the Screen Producers Guild following a west coast meeting of TOA executive committee chairman Roy Cooper, TOA president John Stembler, and SPG president Lawrence Weingarten.

Among subjects discussed was the possibility of having the Green Sheet's Film Estimate Board of National Organizations see the films for review in Hollywood where they would be available earlier than in New York.

Stembler and Cooper also called on Mrs. Margaret Herrick, executive director, Academy of Motion Picture Arts and Sciences, regarding "exhibitor suggestions to make the awards program in 1963 more meaningful commercially for theatres."

Iowa Welcomes "Music Man"

MASON CITY, IOWA—Topping the outstanding marching bands from 29 other states, the Lockport Township High School Band, Lockport, Ill., won the Music Man Marching Band Competition and Festival conducted in conjunction with the world press premiere here of Warners' "The Music Man," written by Meredith Willson, a Mason City native.

The winning band, selected on the basis of its performance and appearance during the contest, was slated to give a command performance on the steps of the Capitol Building after a tour of the White House, Washington, D.C., and a sight seeing performance tour of Chicago, New York City, and Philadelphia. The winner also received more than \$10,000 in new band instruments.

Heading celebrities at the Festival were Robert Preston, Shirley Jones, little Ronny Howard, the Buffalo Bills Quartet, producer-director Morton DaCosta, and Willson, who was presented a solid gold coin as the town's foremost ambassador of good will.

Arthur Godfrey acted as master of ceremonies, while Iowa Governor Norman S. Erbe, and U.S. Senators Bourke Hickenlooper and Jack Miller were in attendance.

Atlanta Moves To Strengthen Laws On Obscenity Via Two New Measures

ATLANTA—The Atlanta Board of Aldermen has taken steps to strengthen movie obscenity laws. Veteran Alderman G. Millican officially stepped down at the board meeting, and Henry Troutman, Sr., replaced him.

The board passed two new ordinances regarding motion pictures and replaced one passed about two months ago after the Georgia Supreme Court struck down Atlanta's censorship laws.

The two new ordinances duplicate the previous one which provided for a movie "rated system," and made it a misdemeanor to show "obscene" movies. The new ordinances merely divide the measure into two parts and provides a new "test" for obscenity.

One ordinance provides for rating ap-

Industry Seeks Relief Of Local Tax Burden

WASHINGTON—Donald Schiff of Metro-Goldwyn-Mayer, Inc., and member of the tax committee of the Motion Picture Association of America, Inc., testified on behalf of the tax committee before the subcommittee on State Taxation of Interstate Commerce. Schiff was accompanied by Herbert J. Erlanger, MPAA tax counsel.

The current hearings are to give American industry representatives an opportunity to discuss state and local sales and use taxes on interstate business operations.

Schiff, in presenting the case for the motion picture industry, pointed out the unique system of motion picture distribution in the United States that virtually involves nearly every community of a thousand or more in the country where motion picture theatres are located and which applies local sales and use taxes. Currently there are in the United States nearly 2,000 state and local tax jurisdictions utilizing such laws.

Schiff emphasized that the details involved in record keeping, collections, and payments require a staggering amount of time and effort and place an undue burden on the industry.

In his suggested recommendations for easing this burden, Schiff recommended that the motion picture distribution business by its very nature is wholly in interstate commerce and should not be subject to state and local taxes; that any consideration of a tax should embody the "permanent establishment" principle used in U. S. tax treaties; that if distribution is to be taxed, the distributor should only have to bill and collect for the city and state in which he is located; that there should be an increased time period for filing reports; that reports should be filed less frequently; and that all local taxes should be paid to the state which would then apportion the total among the various localities.

Embassy Joins IFIDA

NEW YORK—IFIDA announces acceptance of an application for membership from Embassy Pictures Corporation, a leading distributor of foreign motion pictures in the United States. It is anticipated that Embassy will be represented on the IFIDA board by Joseph Levine and Leonard Lightstone. Michael F. Mayer, IFIDA executive director, announced that the membership was "thrilled and delighted" to have the full participation of Embassy in IFIDA's work.

Adlemans Launch Canadian Operations

WINNIPEG, MANITOBA, CANADA—Victoria Shipping Services, Ltd., formally commenced operations here and are handling the central physical shipping operations for Warner Brothers, Astral, I.F.D. (Allied Artists), Columbia, Paramount, and United Artists.

Stanley Adleman, vice-president, appointed James Hainstock, a 30 year veteran, as head shipper here, with headquarters in the New Hargrave Building.

Victoria Shipping will commence operations in Calgary, Alberta, Canada, on July 1.

Meyer Adleman, industry veteran, reports that the Toronto office will commence operations Aug. 1, and that Victoria will be across Canada in the six main shipping areas by the end of the year. The central shipping theme in the Dominion has been discussed as far back as 1948. The Adlemans started their work just a few short months ago and have brought the thought into actual being.

Meyer Adleman is president of States Film Service, Inc., in Cincinnati, Cleveland, and Indianapolis. He is on the board of directors of National Film Service, Inc., has a large film delivery service in New Jersey, and is interested in several drive-in theatres.

Frisch In Wage Appeal

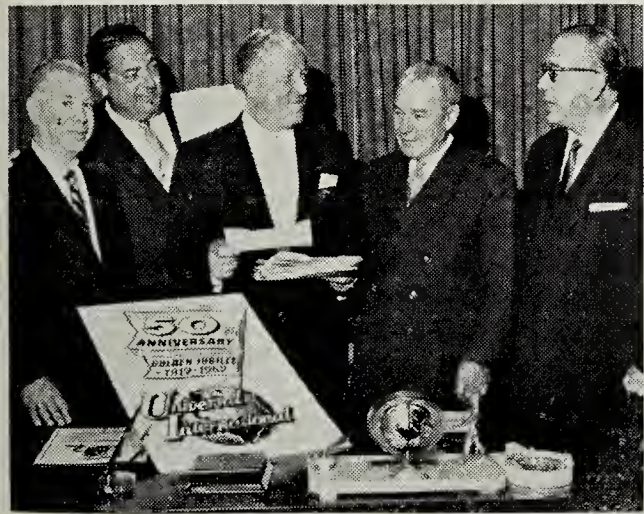
NEW YORK—Emanuel Frisch, co-chairman, New York State Minimum Wage Committee, told the New York State Minimum Wage Board that a substantial number of jobs in certain unskilled categories would be eliminated if theatre owners were forced to pay minimum wages of \$1.15 per hour.

Speaking for all 1,000 theatres in the state, Frisch requested the board to fix minimum wages at 80 cents hourly for ushers under 22, and \$1.00 hourly for ticket takers, ticket sellers, and children's matrons over 60.

The \$1.15 minimum wage goes into effect Oct. 15 and increases to \$1.25 on Oct. 15, 1964.

Cane Heads Col. Music

NEW YORK—Leo Jaffe, executive vice-president of Columbia Pictures Corporation, has announced the appointment of Marvin Cane as vice-president and general manager of Gower Music Corporation and Colpix Music Corporation, subsidiaries of Columbia Pictures.



With the help of his company's over-seas customers now visiting New York, Universal president Milton R. Rackmil looks over a sheaf of the many congratulatory cables received to mark the company's 50th anniversary celebration. From left to right are Naim Aizer, Iran and Iraq; Ben M. Cohn, assistant foreign manager; Rackmil; Norman Rydge, chairman of directors of Greater Union Theatres in Australia; and Victor Michaelides, Greece.



The NEW YORK Scene

By Mel Konecoff

THOUSANDS of people daily, visitors to this city and commuters, are paying close attention to Paramount's exciting "Hatari" Tanganyika Jeep Ride, which re-creates a speeding car's dash across African plains in pursuit of wild animals. The moving exhibit is situated in the main concourse of this city's Pennsylvania Railroad Station.

It is estimated that over a million people will have taken part in the Jeep Ride by the time it closes on July 13. Everybody stops to look, if not to try, as we witnessed the other day. It is colorfully lit and decorated

and is attended at all times by a pretty model dressed in African safari costume, while music from the film adds to the atmosphere.

Those who sit in the Jeep are put in the picture by means of rear-view projection and a three-minute sound film in color narrated by Red Buttons, which is seen through the windshield of a specially-constructed Jeep seating about nine persons per showing.

The display is owned by the Jeep people, and they should be contacted in case anyone is interested in using it elsewhere. Frankly, though, we've been told that it's an expensive proposition.

SOUTH OF THE BORDER: Leopoldo Torre Nilsson, Argentine producer-director, was in town to discuss his films with his U.S. distributor, Angel Productions, and possibly to work on some co-productions to be made in the Argentine. Filming in partnership would benefit both the Argentine, whose films would receive wider play-off, and also the American partner, who would come in for some special benefits and concessions because native product gets special treatment in the 3,000 theatres in the country, which have to devote about one-third their playing time to Argentine films.

TV is providing exhibitors with some heavy competition, and American films are providing much of the programming material. It's easier to import films into Argentina for tv showing than for theatrical use, with no tax on films for tv. Theatres are faced with low admission prices and high taxes, with the average theatre having a 30 per cent tax on a 50 cent admission.

Production costs are rising there but they are still below those in Europe or the U.S., and the Argentines are anxious to have people come down and make films. About 35 features are being turned out in the five studios in Buenos Aires per year, as well as 50 shorts. Half of the features make money in the home market, the other half lose money. The Argentine public goes for imported American, Italian, and French films, with the Spanish-language films doing just fair. Their tastes are so different that if a producer makes a film specifically for the Argentine market, it won't prove very popular elsewhere in Latin America. Nilsson's country's product is getting into Europe, the U.S., and Japan these days, and the increased interest is heartening.

He has recently completed "70 Times 7," which was shown at the Cannes Film Festival, and "Homage at Fiesta Time," which will be shown at the Venice Film Festival. Another of his features, "Summerskin," is in release here in art spots, but this may be dubbed for general release later. Another film of his, "Hand in the Trap," will be ready for release to the art houses in the fall.

CANADIAN Highlights

By Harry Allen, Jr.

A SURVEY SHOWS that four theatres reopened since the first of this year, though 22 houses offering 35mm. closed. Of these, 18 went dark. This includes one drive-in. Two other theatres burnt out and two were converted to 16mm. houses. In a comparable period last year according to the survey done by the Canadian Film Weekly, there were 14 35mm. cinemas which went out of business. The total loss in 1961 was 77. The number of 35mm. theatres in operation in Canada is now 1,601 made up of 1,366 auditoriums and 235 drive-ins. Of these, Quebec has 380 and no drive-ins, which are forbidden by law; Ontario 313 houses and 89 ozoners; Saskatchewan 164 houses and 35 ozoners; Alberta 158 houses and 38 ozoners; British Columbia 114 houses and 32 ozoners; Manitoba 97 houses and nine ozoners; Nova Scotia 58 houses and nine ozoners; New Brunswick 45 houses and 12 ozoners; Prince Edward Island 15 houses and three ozoners; and Newfoundland, 21 houses and no drive-ins. The Canadian Film Weekly says that in the eight years inclusive from 1954 to 1961, 520 auditorium theatres and 22 drive-ins went dark. In addition 42 were burned, of which nine were rebuilt. There was one compensating factor in the eight-year period as there was considerable building. There were 128 new theatres, 43 of them drive-ins, while this year only one auditorium theatre has opened, as has one 16mm. dual auditorium theatre. Four drive-ins and two auditorium theatres—one a dual operation with a 35mm. and 16mm. auditorium and the other a concert hall—are under construction, and 10 are still on the blueprints.

A CAVALCADE of champions, an idea of Property Master Bob Hall, is the feature of this year's annual baseball night of the Variety Club of Toronto. Hall is committee chairman. Celebrities include Bob Feller, Jackie Robinson, Tobin Rote, Bernie Faloney, Johnny Unitas, Bobby Hull, Al Balding, and George Knudsen. Jockey Eddie Arcaro will hand out the door prizes, top one being a \$1,400 fibre-glass boat donated by the Brunswick Company of Canada. The funds raised through the baseball game are essential to the support of Variety Village, the Variety Club's residential and vocational guidance school in Toronto's eastern suburbs.

Court, D.A. Differ On Question Of "Art Or Obscenity" In Films

HOUSTON—Movies are barer than ever. That was about the only undisputed findings of a court of inquiry into whether obscene films are being shown at two so-called art theatres in Houston.

The hearings ended with Justice of the Peace Dave Thompson and the district attorney's office somewhat less cozy than two lovers in the balcony.

Judge Thompson hinted broadly that District Attorney Frank Briscoe was ducking his duty.

Assistant District Attorney Walter A. Carr defended his boss with fervor, pointing a finger of failure instead at the Legislature and the state's present obscenity law.

In what was meant to be a compliment, Carr said, "No one is more interested than Frank in obscene films and pornography."

The inquiry was called by Judge Thompson in answer to a 600 name petition presented by the Reverend Lloyd T. Watson, pastor, Bellaire Christian Church.

Judge Thompson said transcripts of the inquiry will be available to the district attorney "and anyone else who desires them." He said he would send a copy to the next legislature.

Besides flesh-filled films, the inquiry touched on exotic dancers, Marilyn Monroe, Bob Hope, Elizabeth Taylor, Playboy Magazine, and the Bible.

The two theatres under scrutiny were the Paris and the Rivoli.

Henry E. Foster, manager of the Paris, mounted the witness stand with his attorney, Clyde Wood, at his elbow.

He at first refused to tell his name, his business, or even whether he had been subpoenaed, on the ground that "it might discriminate me."

After a whisper from Wood, he changed it to "incriminate me."

Following several more rebuffs by the witness, Carr unloosed laughter by asking, "What else is there that you refuse to tell this court?"

When Carr indicated he was giving up, Judge Thompson angrily recessed the court for 10 minutes and told the attorneys to "look up some law."

When the inquiry resumed, Wood switched signals and let Foster testify.

Foster said he just played the films sent by the theatre operators, Crim and Hartgrove of Dallas. He said he had never seen one of the pelvic productions which play in the Paris.

"I haven't seen a film in a theatre for five or six years," he said.

Judge Thompson found it hard to believe that Foster did not get at least a glimpse of his own attractions.

"If there was a naked female on the screen," the judge asked, "could you see her?"

"I have seen some—just a little," Foster answered.

Foster said he strictly checked drivers' licenses to make sure his customers were not juveniles.

However, the age of some of Foster's patrons was questioned by a woman spectator called as a witness. She testified she had overheard some 15 and 16 year old boys working for her husband talking about the sexy movies they had seen at the Paris and the Avalon, another art house now closed.

She said she went to both theatres herself and saw, among others, a lewd film about an island off France "where people went

ITOO Advises Theatres To Seek Off-Hour Revenue

COLUMBUS, O.—Ohio exhibitors were advised by Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, to contact merchants, Chambers of Commerce, and various other organizations to solicit business from business and professional groups for extra revenue.

Prickett, in his bulletin to exhibitors, noted that the bulletin of the Ohio State Council of Retail Merchants carried an item about his note to George B. Hammond, executive director, and Karl M. Kahler, executive assistant, suggesting that business men take advantage of the availability of theatres in many Ohio cities for use in connection with special promotions and activities for large groups.

Prickett pointed out in his note that facilities of film houses and drive-in theatres can be used on off hours and, in some cases, during the evening.

"Blacklist" Injunction Denied

WASHINGTON, D.C.—The U.S. Supreme Court refused to review the lower court denial of the injunction sought by five of the original "Hollywood 12" against studio blacklisting.

The action leaves standing the ruling of last September by U.S. District Judge Edward A. Tamm rejecting an injunction against film makers, while their suit against the Association of Motion Picture Producers, distributors, and affiliates, was carried out. This ruling was later affirmed by the U.S. Court of Appeals.

The five screen writers who appealed to the High Court were Nedrick Young, Lester Cole, John Howard Lawson, Albert Maltz and Robert L. Richards.

Grafman To Seven Arts

NEW YORK—Howard Grafman has been appointed midwest division account executive for Seven Arts Associated, effective immediately, it was announced by Robert Rich, vice-president and general sales manager.

around in the undress."

The Reverend Watson also testified that he heard some of his men discussing the films. He said he went to "four or six" of them and considered all of them obscene.

He said he thought some Marilyn Monroe and Elizabeth Taylor films also were objectionable but "not with clear cut certainty as these." He referred earlier to "The Magic Spectacles" and "Not Tonight, Henry."

Wood, the theatre's attorney, asked the minister if some passages in the Bible might not incite lust. The minister said that he thought they might be misused.

Assistant District Attorney Morgan Redd said a study showed the present state law, revised only last year, exempts from obscenity charges any films which move legally in interstate commerce under federal obscenity laws.

The law also exempts foreign films which have gone through U. S. customs officials.

Redd said he saw "Not Tonight, Henry" and considered it not for teen-agers but doubted that the Court of Criminal Appeals would consider it obscene.

N.Y. Prudential Circuit Takes 19 Wisc. Houses

MILWAUKEE—Prudential Theatre Company, New York, has taken over the operation of 19 theatres in Wisconsin, eight of them in this city.

From Joseph J. Zilber, Prudential acquired leases on the Wisconsin, Strand, Palace, and Layton Park, Milwaukee; the Paradise, West Allis; Strand and Starlight Outdoor, Green Bay; Orpheum, Kenosha; Jeffries, Myers and Hi-Way 26 Outdoor, Janesville; Fox Lyric and Hi-Way 51 Outdoor, Stevens Point; and Wausau, Wausau.

They also leased the Uptown, Modjeska, Princess, and Garfield, Milwaukee, formerly operated by L. F. Gran.

Zilber still operates the Juneau, Milwaukee.

Prudential's president J. M. Seider said he is considering construction of new theatres in Wisconsin, and announced that Al P. Frank, general manager, Wisconsin Amusement Corporation, will serve as general manager of the theatres acquired by Prudential.

Zilber said no property purchase was involved, with Wisconsin Theatres retaining ownership of the buildings in which some of the theatres are situated.

N.Y. Allied Expanding

BUFFALO — Sidney J. Cohen, president, Allied Theatres of New York State, Inc., has announced the election of the following directors for the Albany and Catskill areas: Sylvan Leff, Leff Theatres; Joseph Miller, Menands Drive-In; Samuel Rosenblatt, Rosenblatt-Perlmutter Theatres; and George Thornton, Thornton Theatres.

Leonard L. Rosenthal, Albany area vice-president, will preside at all meetings held in the above areas. Cohen declares that the membership in the above areas has grown to such proportions that it has become necessary to hold separate meetings.

An Allied regional office has been opened in Albany at 90 State street. All independent exhibitors are invited to this office to visit with Rosenthal and learn first hand "the value of belonging to Allied Theatres of New York State."

Cohen also announces the addition to the state board of directors of Joseph Hayman, Hayman Theatres, Niagara Falls, and Sol Sorkin, Slotnick Enterprises of Syracuse.

Cohen says that plans are now set for the state convention at the Concord Hotel on Lake Kiamensha in the heart of the Catskills, Aug. 6 to 9.

Four From Fox To Labor Day

NEW YORK—Twentieth Century-Fox will release four major CinemaScope-DeLuxe Color attractions between now and Labor Day:

"Hemingway's Adventures Of A Young Man," produced by Jerry Wald, directed by Martin Ritt, and featuring a cast headed by Richard Beymer, Diane Baker, Corinne Calvert, Fred Clark, Dan Dailey, James Dunn, Arthur Kennedy, Ricardo Montalban, Susan Strasberg, Jessica Tandy, Eli Wallach, and Paul Newman as "The Battler"; "The 300 Spartans," filmed entirely in Greece and starring Richard Egan, Sir Ralph Richardson, Diane Baker, and Barry Coe, produced and directed by Rudolph Mate; "The Lion," starring William Holden, Trevor Howard, Capucine, and 12-year-old Pamela Franklin, directed by Jack Cardiff; producer-director Irwin Allen's adventure-comedy, "Five Weeks In A Balloon," starring Red Buttons, Cedric Hardwicke, Fabian, Barbara Eden, and Peter Lorre.



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The most famous and beloved story-book hero who has thrilled hundreds of millions the world 'round with his incredible exploits! Now coming your way for prime summer playing time!

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The most fabulous adventures that ever stunned the imagination! Filmed in Fantascope — a startling new process of special effects photography never before equalled!

starring
KERWIN MATHEWS co-starring
JUDI MEREDITH **TORIN THATCHER**

Screenplay by ORVILLE H. HAMPTON and NATHAN JURAN

From a Story by ORVILLE H. HAMPTON



the Killer



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PRODUCTION

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LONDON Observations

by Jock MacGregor

"FAR BETTER THAN MY WILDEST HOPES" was Bill Castle's summing up to my query as to whether he liked filming in England. I had gone to Bray to see him directing "The Old Dark House" which he is making with Hammer Films' Jim Carreras and Tony Hines for Columbia release. Judging by my experiences on the set, he is having a high time. He has a happy unit. There is light hearted banter, but he has everything firmly under control. During the short time I was there, he shot a remarkable number of set-ups.

His seemingly easy going approach keeps everyone contented with the result that they give their best. He showed me the "dailies" before lunch, and I found that everyone who could attend was there—a sure sign the artists and crew are interested. These proved just how professional Bill is. He has top quality with a minimum of waste.

Bill is re-making this horror classic in color and playing it for laughs to top the shocks, of which there appear to be plenty. This, he believes, will be more acceptable than straight horror. Indeed, the butler, made so sinister in the original by Boris Karloff, has been eliminated. Shame!

I watched Tom Poston, who stars in "Zotz!" and is better known for his work on Broadway and tv, in a scene fighting for his virtue and warding off the amorous advances of a sexy character played by Fennella Fielding. It is a hilarious sequence, but I shall have to wait for the finished picture to know who triumphed. I suspect the hero since Janette Scott, who was sitting out of camera and enjoying the spectacle enormously, obviously plays the heroine.

AT THE VARIETY CLUB'S Ladies Lunch, graced by the Archbishop of Canterbury, Chief Barker Leslie MacDonnell had to make a correction. The claim to have collected \$154,000 in two weeks (MPE: June 13) has been found by the auditors to have been underestimated. The final total will be nearer \$200,000. . . . Perish the thought, but the Board of Trade, inspired by the Association of Cine Technicians, has called a trade gathering to investigate the possibility of holding an international film festival here. Surely there are already too many for the number of suitable films available? Having endured (and let's admit it—enjoyed) many continental jamborees, I now think English methods, outlook and facilities, to say nothing of the weather—a most important factor—are conducive for such affairs. Bournemouth and Brighton are strong contenders for the venue. After the recent Cinema Exhibitors Association's dreary 50th Anniversary Conference at the former, I can only ask the town's fathers what on earth makes them think that beyond some really admirable cinemas, they have facilities to compete with Venice or Cannes and their fine hotels, glittering salons, superb settings for spectacular parties, and private beaches. I'd love to see their bars close at midnight as they did at the Jubilee Ball. Festivalites expect to wine and dance throughout the night. Brighton's greatest claim—beyond being home to Jim Carreras, Monty Morton, and other film celebrities—is that it now has a casino. Surely film production is a big enough gamble in itself? Let's get down to running our own business without horning in on something which the continentals have done so expertly(?) for so long.

IFIDA Adds Awards

NEW YORK—Three additional awards have been added to those given by the Independent Film Importers and Distributors of America, it was announced following a meeting of the IFIDA awards committee. They are for best director of a foreign picture, best actor in a foreign picture, and best actress in a foreign picture.

This brings the IFIDA awards up to seven. The others are the Joseph Burstyn award for best foreign language picture; best foreign picture in English; best dubbing; and the Edward Kingsley award for outstanding short subject.

The awards will be given at the annual IFIDA awards dinner to be held in mid-January.

MGM Expands Operettas

NEW YORK—MGM announced the expansion of its "Operetta" plan to include 12, instead of six films. The plan involves the showing on successive nights of the week of the operetta films from the company's backlog. It was originated by two Stanley Warner Theatres in the New England territory.

The 12 films are "Sweethearts," "Girl Of The Golden West," "Maytime," "Brigadoon," "The Firefly," "Bittersweet," "Rose Marie," "The Merry Widow," "The Great Waltz," "The Chocolate Soldier," "Naughty Marietta," and "The Student Prince."

Self Regulation Nixes One

DES MOINES—An exhibitor committee, consisting of representatives of all theatres, which reviews pictures rated "C" (condemned) by the National Legion of Decency, in an effort to forestall censorship by law, advised the Varsity to cancel the showing of "The Five Day Lover."

Apparently this is the only film the self-imposed censorship was invoked upon.



Rodney Bush, 20th-Fox exploitation director; vice president Charles Einfeld; James Gillespie, Dallas; Phil Engel, Boston; and Helen Yorke, San Francisco; met recently in Chicago on Darryl F. Zanuck's "The Longest Day."

"Park-In" Program Seeks D-I Integration

WINSTON-SALEM, N.C.—A "park-in" program has been launched by Negroes here in an effort to eliminate racial segregation at drive-ins. First targets have been the Flamingo and the Winston-Salem Drive-Ins.

The campaign was launched the night of June 16 when a caravan of automobiles bearing Negroes attempted break the color lines at the Flamingo. They drove up to the cashier's window but none were admitted. After about 45 minutes, the demonstrators drove away.

Leading the caravan were Dr. F. W. Jackson and Dr. J. Raymond Oliver, members of the Winston-Salem chapter of the NAACP, who later said they had "no comment."

The next night another caravan visited the Winston-Salem and again no one was admitted. However, sheriff's cars had to be called to break up a traffic jam and maintain order and a flow of traffic.

Both the Flamingo and the Winston-Salem are located on the outskirts of populous Negro communities but admit only white persons. No drive-in in the city or in Forsyth County admits Negro patrons, although one in nearby Walnut Cove and another in Pilot Mountain, also close by, admit Negro patrons on an unsegregated basis.

The "park-in" campaign was discussed at a meeting of the NAACP, but Dr. Jackson insisted the movement was not an NAACP effort. He said a citizens' committee of students and adults is conducting the effort and will seek entry into other drive-ins here.

Legion Thinks Positively

NEW YORK—The Rt. Rev. Msgr. Thomas F. Little, executive secretary, National Legion of Decency, issued a statement calling attention to a number of motion pictures "which will provide moviegoers with a well varied program of entertainment this summer."

He cited a list of films which the Roman Catholic reviewing organization believes to be "superior entertainment" including several "with the added dimension of universal appeal and strong human values."

Recommended for the entire family are "The Music Man," "Hatari!," "Gigot," "Whistle Down The Wind," "Stowaway In The Sky," and "The Sand Castle."

Recommended for adults and more mature children are "The Miracle Worker," "Judgment At Nuremberg," "Birdman Of Alcatraz," and "The Spiral Road."

Fox Int. Promotions

NEW YORK—Michele DePaolis has been named general manager of 20th-Fox's Italian organization with headquarters in Rome, it was announced by Murray Silverstone, president of the company's International and Inter-America Corporations. DePaolis, who replaces the late Fritz Micucci, was promoted along with Mario Paolucci, elevated to sales manager, and Cesare Settimi, elevated to treasurer.

Armando Nunez has been appointed foreign accessory expeditor of 20th-Fox International and Inter-America Corporations succeeding John Gallese, who held the post prior to his death several weeks ago.

Actor Robinson Stricken

NAIROBI, KENYA—Edward G. Robinson, 68, veteran star appearing in "Sammy Going South," being filmed in Tanganyika, was flown to a hospital here following a heart attack on location.

Rowley's Alton Sims, Man Of Many Jobs

DALLAS—Alton Sims, film buyer and head booker for the Rowley United Circuit, which operates theatres in Texas, Oklahoma, and Arkansas, has been given the additional duties of advertising, publicity, exploitation, public relations, and general counsel for the circuit.

According to the circuit's president and general manager, John Rowley, Sims is the first individual to ever handle this many assignments in the operation of a circuit the size and scope of Rowley United.

Sims joined the Rowley Circuit shortly after World War II as assistant city manager of the Little Rock, Ark. theatres. From there he was transferred to Memphis, as buyer and booker for their theatres in Arkansas. In 1960, he came to the Rowley home office in Dallas as head buyer and booker for the entire circuit.

Sims was born in Batesville, Ark. He attended the University of Arkansas where he was a member of Sigma Nu Fraternity. He received a Bachelor of Law degree from the Southern University College of Law.

While in Tennessee, he was active in the Memphis Variety Club, having served four years as its first assistant chief barker. He also helped organize and build the Variety's Home for Convalescent Children in Memphis and acted as its treasurer for three years.

Sims was president and treasurer of the Tri-State Theatre Owners of Arkansas, Mississippi, and Tennessee and is an ordained layman in the Methodist Church.

Since moving to Dallas, Sims is the busiest motion picture executive in the southwest as well as an enthusiastic participator in church, community, and civic affairs.



Seen at the Loew's State, New York City, world premiere of MGM's "Lolita" were Loew's theatre executive Preston R. Tisch; star Sue Lyon; James Mason; and producer James B. Harris.

Record Crowd For Tourney

NEW YORK—A record turnout of more than 250 industryites played golf, gin rummy, and participated in the festivities of the 11th Annual Film Industry Golf Tournament and Funfest sponsored by New York's Cinema Lodge of B'nai B'rith at the Briar Hall Golf and Country Club, Briarcliff Manor, New York.

In the prize awarding dinner which followed the day on the links, Cinema president Abe Dickstein paid tribute to Marty Levine and his committee for the most successful of all the tournaments thus far. Levine had previously cited his co-chairman Marvin Kirsh, and his committee, which included Milt Livingston, who handled publicity; Carl Levine, who aided in the prize solicitation and other aspects of the tournament; Cy Seymour and Herb Berg, who were the working committee at the tournament.

TWO MINDS WITH THE SAME THOUGHT

On June 15, MOTION PICTURE EXHIBITOR went to press with its editorial, "BITING THE HAND THAT FEEDS YOU" (issue of June 20). On June 19, the June 13 issue of The Hollywood Reporter arrived in our office carrying an excellent editorial along the same lines.

It was written by Don Carle Gillette, and the subject is important enough to warrant its reprinting here. We are happy to be on the same side of the editorial fence as our respected contemporary. Here is Mr. Gillette's editorial in its entirety:

"Although the action of 20th-Fox in shelving production of "Something's Got to Give" is going to further aggravate the unemployment situation in the film colony, the studio had no sensible alternative. There must be a stop sometime to the scandalous behavior of stars who want to be a law unto themselves regardless of the trouble and expense they cause others.

"Studios have put up with this sort of thing too long and too often, and it's always with the same few stars. No stars are indispensable. They may be boxoffice, but at the prices they are costing the risks are entirely too great for any studio to take.

"The blame for this deplorable state of affairs is not confined to any one place. While studios are at fault for pampering stars beyond reason, for not having the guts to resist agency pressures and for letting employees run their business, the situation also is a sad commentary on the character and integrity of the players concerned, and it indicates the need of more disciplinary action by Screen Actors Guild.

"In view of the many Guild members injuriously affected by the actions of an irresponsible star, it should not be necessary for the union to wait for a formal complaint from a producer before taking action. Producers often are afraid to file complaint because of possible retaliation from bulldozing talent agencies. But what's to stop the Guild membership from calling for an emergency meeting and demanding action against a misbehaving member? Actors' Equity has effectively enforced discipline on the stage for years. SAG can do the same.

"Irresponsibility and inconsideration are not prerogatives of stardom. The best and longest-lasting stars have been and are personalities who can be relied upon. Hair-brained behavior and prolonged inanities are not indulged in by solid stars like Cary Grant, James Stewart, Bob Hope, John Wayne, Rock Hudson, Doris Day—and you can go all the way back to great names like Francis X. Bushman, Garbo, Cagney, Cantor, Shearer, Fairbanks, Pickford, Harold Lloyd, Gary Cooper, Clark Gable, Will Rogers, Tom Mix and many others who appreciated their good fortune and had enough sense to protect it.

"There's only one way to handle today's spoiled darlings, and that is to get along without them. They simply aren't worth the cost—and the headaches."

Anniversary Messages Pour In To Mandel

NEW YORK — Messages congratulating Harry Mandel, president of RKO, on the circuit's diamond anniversary have been pouring in from all over the world and from people in many walks of life. Federal, state and city officials, business leaders, movie stars, producers, directors, and presidents of motion picture companies, and other exhibitors have extended felicitations.

Governor Nelson A. Rockefeller of New York, in his message to Mandel, said, "The 75th Anniversary of RKO Theatres is certainly an event to be celebrated throughout the world of show business. As one who has frequently been pleasantly entertained and stimulated in one or another of your numerous houses, I am happy to add my voice to those of the many congratulating you and all the employees of your organization. For three quarters of a century, you have been instrumental in giving pleasure to millions in the Empire State and elsewhere."

In New York City, Mayor Robert F. Wagner personally presented Mandel with the first "Certificate of Merit" issued by the newly created Department of Commerce and Industrial Development.

Borough Presidents Edward R. Dudley of Manhattan, Joseph F. Periconi of the Bronx, Abe Stark of Brooklyn, and John T. Clancy of Queens, all issued proclamations declaring June RKO Diamond Anniversary Month.

In Washington, D.C., Speaker of the House John W. McCormack not only extended congratulations but cut the 75th Anniversary Birthday cake in the lobby of the RKO Keith. Incidentally, the RKO Circuit was born in Boston, a city very dear to the Speaker's heart.

Governor of the State of Colorado Steve McNichols offered RKO congratulations on behalf of the state, its citizens, and himself, as did other governors and mayors throughout the country.

Among the stars from whom Mandel has received messages hailing RKO's anniversary are Harry Belafonte, Polly Bergen, Richard Burton, Cyd Charrise, Tony Curtis, Cary Grant, Rex Harrison, Charlton Heston, Bob Hope, Rock Hudson, Janet Leigh, Jack Lemmon, Jayne Mansfield, Dean Martin, Marilyn Monroe, Kim Novak, Janet Paige, Gregory Peck, Robert Stack, Elizabeth Taylor, Clifton Webb and Natalie Wood.

George Cukor, Howard Hawks, Ross Hunter, Stanley Kramer, Mervyn LeRoy, Joseph E. Levine, Spyros P. Skouras, Jack Warner, and Billy Wilder were among the executives, producers and directors sending messages.

Col. Names Rosenfield To International V-P Post

NEW YORK—At a meeting of the board of directors of Columbia Pictures International Corporation, Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity of Columbia Pictures Corporation, was elected a vice-president of the wholly-owned international subsidiary. The move was said to be a further extension of Columbia's integrated one-world concept of operation.

Rosenfield has served as vice-president in charge of advertising and publicity for Columbia Pictures Corporation since November, 1960. He joined the company in 1955, after having spent a number of years as an advertising and publicity executive with other film companies.

ALBANY

Variety Club Foundation of New York, Inc., a non-profit membership corporation, filed an amended certificate with the Secretary of State. Bernard Perlman, 350 Fifth Ave., was recording attorney. . . . Lieutenant Governor Malcolm Wilson purchased a copy of the Knickerbocker News from Chief Barker E. David Rosen, in the third annual sale of that paper and of The Times-Union, on behalf of the Variety Club's drive to raise funds for Camp Thacher. The street sales, in which Tent 9 members were assisted by barkerettes of the recently-organized Women's Auxiliary, radio-television people, volunteers from both papers, and other organizations, netted a sum in excess of that donated last year. Advance sales were higher, too. The Variety goal is free two-week vacations for about 400 needy boys at the camp in the Helderbergs, which the Club has supported since 1941. Jack Stein, circulation manager of the two dailies, again proved of invaluable assistance. . . . A trip to Saranac Lake with the New York City delegation for the annual visit to the Will Rogers Memorial Hospital was made by Leonard L. Rosenthal, counsel-adviser on film buying for Upstate Theatres, Inc., and a regional vice-president of New York State Allied Theatres; Joe Miller, operator of Menands, and Allied area exhibitor chairman; John G. Wilhelm, 20th Century-Fox branch manager and area distributor chairman (for the second consecutive year). A highlight of the visit was dedication of a new wing in memory of Robert J. O'Donnell, Texas exhibitor and indefatigable volunteer worker for the hospital. . . . Alan Iselin's booking of George Creen's Puppets, for a Friday-Saturday engagement at the Auto-Vision in East Greenbush, the Turnpike, Westmere, and Super 50 Drive-in, Schenectady Ballston Rd., proved—so successful that he will book other live acts, periodically throughout the season.

ATLANTA

The Buckhead has been closed for renovation and will open as a first run house to be known as Capri Cinema, owners Mr. and Mrs. John Carter announced. First attraction will be "El Cid". . . . Stevens Pictures have moved into new offices on Piedmont Road from 101 Walton Street. . . . Dixie Graham, for many years a booker for majors on Film Row, has returned to his home after a two months' stay in a local hospital. . . . Mrs. Bernie Shapiro, Southern Poster and Printing Company and a member of the local WOMPI executive board, entertained the members of the board with a dinner at her home. . . . Atlanta Variety Club, Tent 21, sponsored a western horse show at Lakewood Park. . . . H. B. Meiselman, Charlotte, N.C., plans to build a new 1,000 seat theatre there. . . . Ken Hall, formerly with Warners in Charlotte, has joined as booker with Columbia. . . . "Skinner" Williamson, Columbia manager, underwent surgery; and is doing nicely at home.

BUFFALO

Robert C. Hayman of the Hayman theatres in Niagara Falls has been elected president of the Jewish Center, Buffalo, Hayman, general chairman of the 1962 United Jewish Fund Campaign in Buffalo, has been vice president of the center and is treasurer of the United Jewish Federation of Buffalo. . . . Stephen Amusements Inc., Kenmore, was awarded \$15,000 for losses suffered when the state appropriated 6900 square feet in the widening of Transit Road. The company claimed loss of the 15-foot-wide strip resulted in flooding at the Wehrle, Lancaster, and loss

of holding area where 15 cars could wait abreast. Damages originally sought were \$32,000. . . . The Buffalo Paramount Pictures exchange and the Paramount issued invitations for a special early morning preview of "Hattari," to which civic officials, radio and TV personalities, record distributors and dealers, various club officers and newspaper folks were invited. The local exchange and theatre executives have requested those invited to bring along their children. . . . Friends of Elmer F. Lux, formerly prominent in exhibition and distribution in the Buffalo area and his wife Nina, are receiving cards from them these days from Ireland, the Riviera and other spots overseas. The Luxes are on a five-week tour abroad in celebration of their 37th wedding anniversary. . . . Alfred E. Anscombe, former chief barker of Tent 7, Variety club of Buffalo and now president of Broadcast Properties, Inc., 126 Pearl street, Buffalo, has announced the appointment of Harold Bennett as film buyer for stations WBJA-TV in Binghamton and WEPA-TV in Erie, Pa.

CHARLOTTE

Some 800 persons were evacuated from the Ambassador, Raleigh, N. C., recently when a small fire broke out behind the screen. They remained outside for some 15 minutes before being permitted by firemen to return. Cause of the fire, which burned a small side curtain before it was extinguished by theatre attendants, is not determined. Manager C. E. Stone said, "There are no electrical connections around the curtain." The fire was discovered about 7:30 p.m., when Cecil Harding, assistant manager, went back stage to check the air conditioning unit in response to several complaints that "it was too hot." Harding noticed the smoke and checked behind the stage. Glenn Matthews, 18, an usher working in the front of the house, smelled smoke about the same time, went back stage, grabbed a fire extinguisher, and both he and Harding used it on the curtain. Matthews pulled down the curtain and burned his right hand in the process but did not require hospital treatment. He and Stone then walked on stage and told the audience there was a small fire, and it was under control, but it would be best for the audience to leave. The audience filed out quietly without panic, and the showing of the film, "El Cid," continued without interruption as they walked out. After firemen had removed the smouldering curtain and a scorched chair from the rear of the house, and had inspected the theatre, the audience was allowed to come back in. The house is owned by North Carolina Theatres, Inc., a subsidiary of ABC-Paramount. It was about two-thirds full when the fire broke out.

CHICAGO

Jacob Litz, 67, veteran projectionist, died of a heart attack suffered on his job in the projection booth at the Genesee. . . . Oscar Brotman announced that he plans to have his new hardtop theater in the Hillside Shopping Center readied for opening the week of July 10th. Brotman is passing out cigars again as the proud grandfather of Alisa, born to his daughter Mrs. Robert Weisner. . . . Ann Marsters, film editor of the Chicago American, is on summer vacation. . . . A.B.C. Outdoor theater reopened, admitting children under 12 free. . . . Westmont theater has begun a special series of Saturday matinees for children. Added attractions in the three hour program are color cartoons, a comedy and games. All features shown are P.T.A. approved. . . . Ben Katz, dean of Chicago press agents, is celebrating his 20th year with Chicago's Universal exchange. Katz is presently territory

publicity director for the company. . . . MGM's exchange has been redecorated. . . . Harry Blumenthal, head of Ad-Art Display Studio and well known to film row, died after a long bout with poor health and many hospitalizations. In spite of his illnesses he remained active in the operation of his company until his death. . . . Stanley Leseritz, manager of the Esquire, has for some time been active in renting the theater's auditorium during "off" hours. He recently rented the Esquire's facilities to members of the Temple Shalom organizations who show films of their own activities. . . . Russell Films Inc., 1325 So. Wabash Ave., Chicago, who handle MGM reissues for this territory, has confined its activities to the Chicago and Milwaukee territory, having given up the central territory.

CINCINNATI

Three business men, ardent supporters of art films, are experimenting during June to see if there are a sufficient number of art film buffs to warrant another art house. They are playing double features on weekends at the neighborhood 900-seat Nordland, and if the venture is reasonably successful, they will pick up a five-year option and play full time in the fall. Cincinnati supports three art houses, the Esquire, Guild, and Hyde Park, and it remains to be seen if the newcomers' hunch is correct. . . . Cinerama returned to Cincinnati with the reopening of the Capitol playing "Windjammer," which had a previous house run of 19 weeks. It is to be followed by "The Wonderful World of Brothers Grimm," scheduled for Aug. 9. . . . In Springfield, O., Chakeres Theatres has started its annual children's matinee series in cooperation with merchants. . . . Henry Lambertson is to manage the local State while Ollie Nichlas is on a month's vacation. . . . Steve Miller is manager of North Xenia Drive-In, Xenia, O., which opened last week to good boxoffice. . . . Chakeres Circuit has closed the Markay, Jackson, O., for the summer months.

Hank Rolnick, manager of the outdoor division, Berlo Vending Co., and with the company for 30 years, has resigned to form the ReMars Food and Concession Service Co., with office and warehouse at 7125 Vine Street. Art Miller, formerly with Berlo, is supervisor. Harley Bias succeeds Rolnick for Berlo as outdoor manager. . . . Noah Schechter, dean of local theatre operators and manager of the Shubert and Taft, is endeavoring to interest local business men in buying the houses for live entertainment, as the Shubert interests are to sell them or convert them to another type of business.

DALLAS

The Motion Picture Operators Dallas Local 249 will observe its 50th anniversary with a breakfast at 9 a.m. Thursday in the North-South Ballroom of the Sheraton-Dallas Hotel. Richard Walsh of New York, international president; Eddie Miller of Houston, international representative, and Dallas Mayor Earle Cabell will be special guests. P. D. Jackson, president of the local, said that invitations had been extended to all other Texas locals to send representatives to the breakfast. . . . 20th Century-Fox will offer a five course "Food for Film Thought" menu at its Dallas headquarters to an invited audience Thursday. On view will be excerpts from four of the studio's top forthcoming productions, "Adventures of Young Man," "Nine Hours to Rama," "The Lion" and "The Longest Day," plus the full showing of "Mr. Hobbs Takes a Vacation." . . . Interstate's Circle on June 29 will inaugurate a new policy of entertain-

(Continued on page 20)

"How I Would Sell . . .

BON VOYAGE!

Every exhibitor must welcome a Disney comedy as we do and his "BON VOYAGE!" is saleable merchandise that has box-office written all over it. This, however, is not a reason to relax our efforts. "BON VOYAGE!" deserves the best campaign we can devise. It is, in fact, something of a challenge to showmen. How are we going to top last summer's grosses on "ABSENT MINDED PROFESSOR"? That is the challenge we hope to successfully meet in a manner as detailed in the following text. Disney has given us a fine product. Charles Levy and company at Buena Vista have provided some fine tools to work with. The movie-goer is waiting to be told. We want every potential customer in our area to say, "I'm glad I saw it!" not "I'm sorry I missed it!"

In general, I'd approach the "BON VOYAGE!" sell with the thought that the travel aspects of the picture should be

Disney Laugh Riot Is Summer Treat For Entire Family

An Exclusive

SHOWMANALYSIS

Prepared by-

WARD FARRAR, Advertising-Publicity Manager
RKO Theatres, Trenton, N. J.

ABOUT THE AUTHOR • With a modestly successful background as a newspaper man, Ward Farrar started career in the motion picture industry with Loew's Theatres in Toledo, Ohio. During the 1930s worked in variety of managerial and ad-pub posts in the circuit's theatres in the then midwest division. Spent year as field representative for 20th Century-Fox in the Buffalo-Cleveland-Cincinnati exchange areas before enlisting in the Air Force in 1942. Principal assignments during war were as Warrant Officer as PIO of the 13th Air Force Service Command in the South Pacific; as a Lieutenant, served as Ground Photo Officer on staff of Commanding General, Hq., 13th Air Force. Returned Stateside in December, 1945 after 30 month overseas tour of duty with the "Jungle Air Force." Joined United Artists exploitation department in 1946 covering assignments from Minneapolis to Memphis; New York to Kansas City. Since 1948, advertising and publicity manager for the Trenton-New Brunswick division of RKO Theatres. The division is comprised of four first-runs (including an art house) in Trenton and three first-runs in New Brunswick. Married and lives in the suburban community of Fairless Hills, Pa., across the Delaware from Trenton. Principal hobby is photography. Principal recreation is flying (single engine, land).

left bank...
right bank...
all around
Paree!



Walt Disney
presents
BON VOYAGE!
STARRING
FRED MACMURRAY
JANE WYMAN
MICHAEL CALLAN **DEBORAH WALLEY**
TECHNICOLOR®
CO STARRING
JESSIE ROYCE TOMMY KEVIN
LANDIS KIRK CORCORAN
Screenplay by BILL WALSH
Associate Producers
Released by BUENA VISTA Distribution Company a Walt Disney Production

de-emphasized. There are several pictures around right now that, rightly or wrongly, are thought of as excellent travelogues upon which have been superimposed a faint story line. Conversely, "BON VOYAGE!" is a wonderfully entertaining film backgrounded by authentic and delightful settings. Therefore, in all displays at the theatre and in all paid newspaper and radio or tv time I'd emphasize the story line and cast. "BON VOYAGE!" is superior comedy for every segment of your adult and teenage audience. The fact that the SS. United States—Paris—French Riviera—background is interesting and that children will enjoy it too are plus factors. Obviously, lobby and front should be gaily bedecked with pennants, etc. A holiday atmosphere should be a must, but I'd omit the travel posters.

Our lobbies and fronts will feature a special set piece de-

THIS AD is indicative of the promotion on the film, playing up the family fun to be found and the star names, as well as waving the important Disney banner high.

T H E A T R E



STILLS such as this one provide material for excellent lobby and front displays as well as a variety of tieups.

signed to emphasize: (a) the *STAR VALUE* of Fred MacMurray and Jane Wyman; (b) the *TEENAGE ROMANCE* involving Michael Callan and Deborah Walley; (c) the *HUMOROUS ADVENTURES* of the Willard family. Under a heading, YOUR PASSPORT TO F-U-N!, will be featured blow-ups of MacMurray ("The Absent Minded Professor" goes to Europe on the Family Plan), Jane Wyman (the ever lovin' wife), Deborah Walley (the lovely and love-sick daughter), Callan (the playboy on the prowl), Tommy Kirk (at 18 he discovers w-o-m-e-n), Kevin Corcoran (keeps Pop on the

go- go- go). Then will follow a layout of 11 x 14s and captions (Visa to Laughter etc.) as shown in the Buena Vista "passport" pamphlet sent to exhibitors. This kind of "see" copy guarantees attention—at least in our situations.

As this is written, I haven't seen a complete press book or complete set of ads. However, the examples of ad and poster art I have seen indicate that the expected excellent Buena Vista layouts will be forthcoming. In the ads, I'd augment these with recognizable heads of the stars and lines in a manner similar to that noted in the paragraph above in reference to lobby display. In large space ads I'd add a panel of scenes (as shown on the 22 x 28 and in ad #402) with captions, and I'd play up the teenage romance angle.

So much for the basic sell. Extra publicity and exploitation can best be tied-in to the travel aspects of "BON VOYAGE!" It is important to a well rounded campaign. But, even so, tie-in copy can certainly play up the stars and the fun story.

Released at the height of the vacation season, "BON VOYAGE!" is a fine peg upon which to hang one or more of the following contests:

1. A newspaper contest asking readers to identify a series of photographs of famous tourist attractions.
2. Newspaper or radio contest with contestants citing most humorous happening while on vacation. This could be illustrated with series of pictures depicting the funny adventures experienced by the Willard family in "BON VOYAGE!" Example: The scene of MacMurray and son Skipper in the cargo net. If radio, the same series could be described as examples.
3. Newspaper or radio contest asking contestants to tell what they would do in situations faced by the Willards, illustrated much in the same manner as in (2) above.
4. Newspaper "Fill in the Dialogue" contest. Comedy scenes from the picture with description of situation. Contestants supply the punch line response to, "What would you

COMEDY is a hot-weather natural, and a great variety of merchant tieups are possible for maximum public penetration of the playdate message. One is illustrated here.

say?"

5. A radio tune identification contest, "Where would you be if you heard this?" The list of songs about places is obviously a long one.

6. A newspaper or radio contest. "BON VOYAGE!" has been said on many an occasion that is now historic. How many famous "voyages"—by land, sea, or air—can you name? The list should range from the Vikings to Scott Carpenter's orbital flight.

The contest possibilities are many. These suggestions represent what we intend to explore locally. In larger situations where a trip on the SS. United States or to Paris is more than wishful thinking—well, take it from there.

Many radio/tv stations—with the self interest of a free ride—are promoting bargain group trips to practically every place on the globe (sponsored by WCAU in Philadelphia, such a group recently left for the Orient). Guest tickets to see "BON VOYAGE!" can be tied-in a variety of ways. A pre-trip bonus theatre party get-together for such a group could lead to valuable publicity.

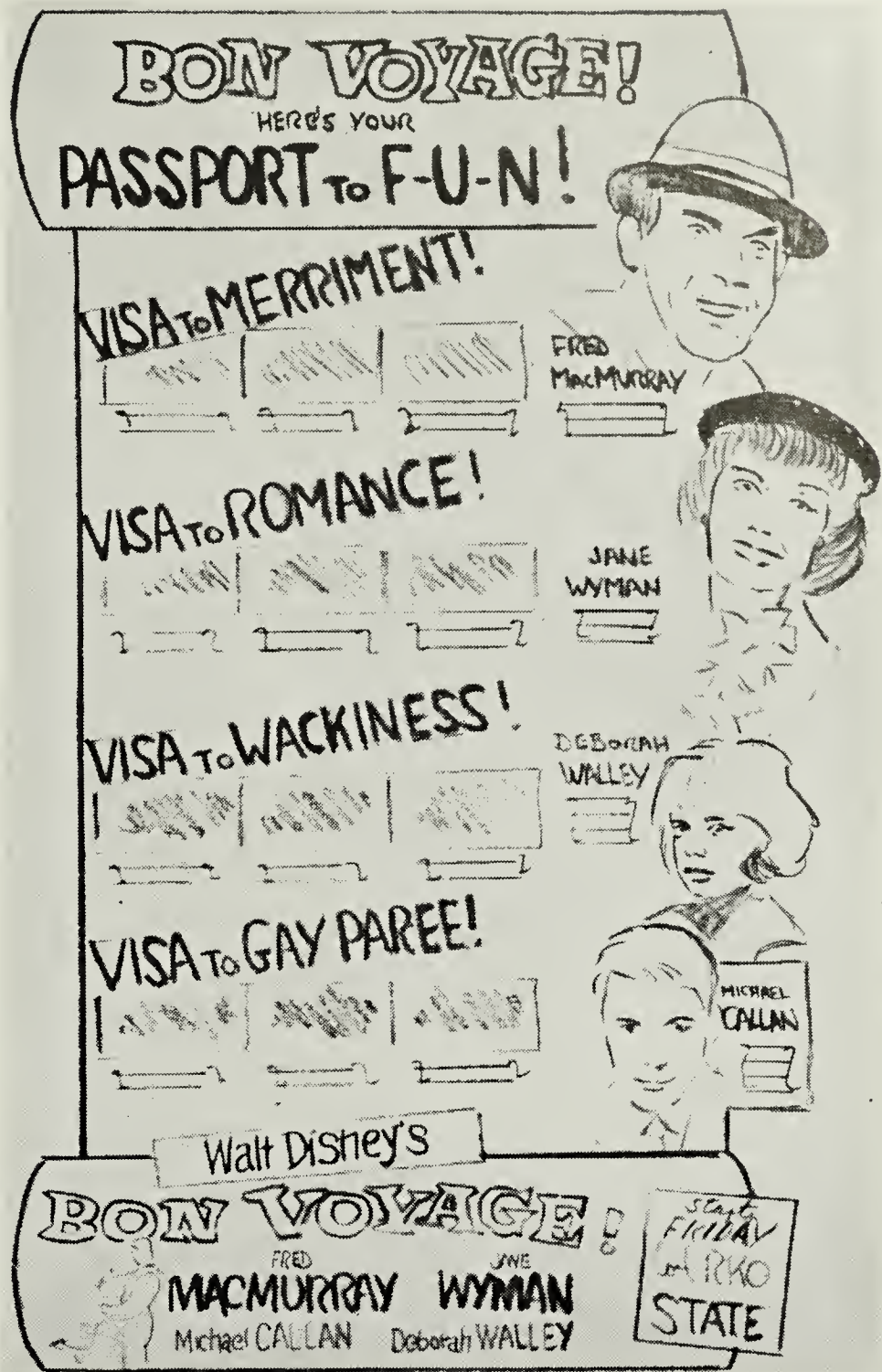
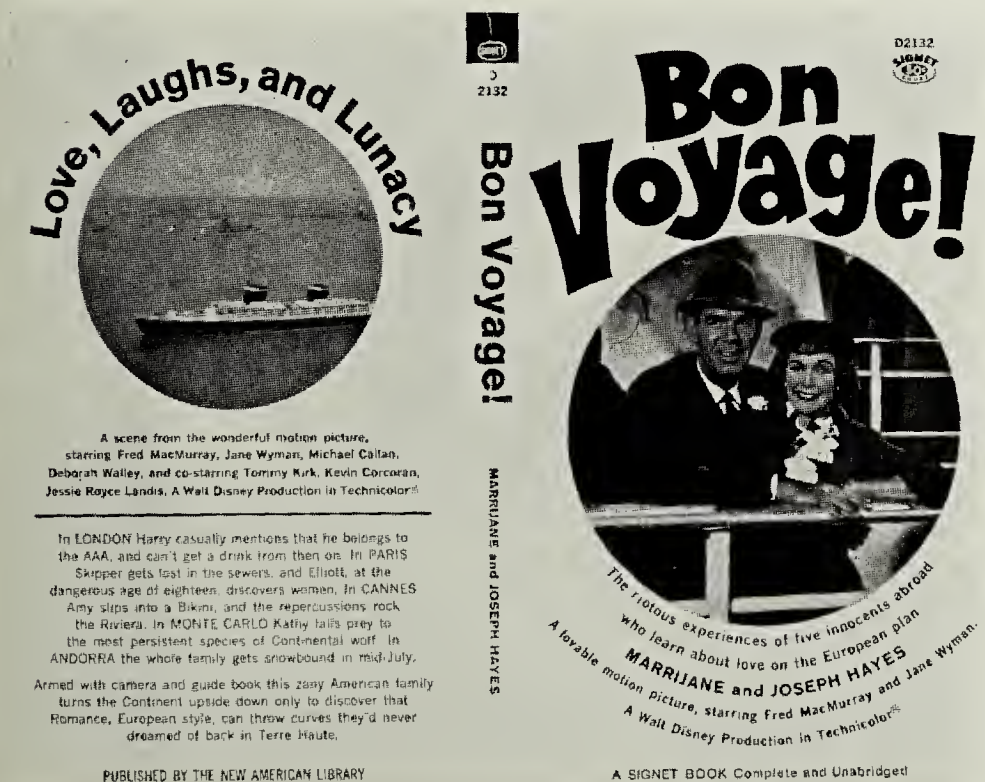
I think the travel agency cooperation that might be expected is too obvious to detail here. Windows and a point for distribution of printed matter should be minimum factors. The Buena Vista SS. United States one-sheet is particularly effective.

Locally, the agencies are not important newspaper advertisers. Our papers do not have travel pages, much less sections. However, "BON VOYAGE!" may be just the spring-board necessary to set up a co-op "Vacation Fashion" page, and our morning newspaper is going to give it a try. A try, in July? Yes! The idea we're working on is a "clearance" sale! Aside from an eye-catching double truck layout, single guest ticket will go to first 20 "early-bird" customers at each participating store the first morning of sales days.

Windows tied-in with the same theme are also worth trying for. In fact, one of our leading shops likes the idea of a "BON VOYAGE!" window using the family approach—dad, mother, sister, brother. The Dana "Bon Voyage!" perfume will also be given a spot.

As mentioned, "BON VOYAGE!" opens during the height of the vacation season. We hope to get a news break. Group of people about to go to Europe have a theatre party preview of the Willard's adventures. In towns where the travel agencies are more active, this could lead to "paid" theatre parties

RIGHT, an attractive and attention-grabbing lobby display headed "Passport to Fun."
BELOW, the Signet Book which allows for considerable paperback promotion to aid playdate.



sponsored by each of several agencies.

The same idea of a "BON VOYAGE!" group theatre party could also be worked advantageously by offering it to a radio/tv personality. He could invite his fans—those booked for a summer tour—to be his guests at an opening day performance, give corsages to the ladies, greet 'em in person, and so on. To prove he's got an audience, Mr. X would surely plug the picture in a manner that could not be duplicated with paid spots.

If I haven't mentioned the Signet Book and the many other national Buena Vista tie-ins, it is only because there is no need to belabor the obvious. Dana Perfume, for example. The store mentioned above that likes the window idea, is trying for samplers as an opening day giveaway.

It also seems unnecessary to dwell on the ballyhoo potentials. Filed in every showman's mind is at least half a dozen that fit the "BON VOYAGE!" title to perfection. For example, I'm sure that the showman near ocean or lake beaches will have a sailboat with "BON VOYAGE!" emblazoned on its sail, if not also a loud speaker to reach the ear as well as the eye of potential customers.

In closing this Showmanalysis, I'd like to report that the radio spots are excellent. One of the 30-second spots—the French lesson bit—is bound to get added comment from the jocks (this checked out with our WTTM). Also checked out as excellent is the Peggy King recording of the title song. WTTM is giving it a good play right now. And so, to showmen everywhere about to set out on the campaign trail to sell this winner—BON VOYAGE!

DALLAS (Continued from Page 16)

ment for families which the circuit is billing as "Parade of the Best Movies Ever Made." Interstate has concluded special arrangements with MGM by which the best pictures produced by the studio from 1931 to 1951 will be available. The new policy will be launched with a double feature of "Meet Me in St. Louis," a Judy Garland hit, and "A Day at the Races," starring the Marx Brothers. . . . Tom McKean, Paramount salesman for western Texas, was reported doing very well following eye surgery. . . . Jerry Stogsdill, long time employee at the UA exchange, recently retired. . . . The Dallas exchange of U-I made an important contribution of almost 100 per cent bookings in its area to achieve one of the best mass booking records ever established by a film studio. The Exchange sent U-I president Milton Rackmil a huge postcard signed by employees and theatre operators, conveying him and the studio good wishes on the anniversary. There was also a party. . . . Sammy Gilbert, Dallas real estate operator turned film actor, will be seen on the screen of the Coronet starting July 3 when "The Immoral West and How it was Lost" opens its first Dallas engagement. Gilbert, an amateur photographer and actor, appears in the picture as a gun and girl-shy cowboy. The film is a burlesque of the Hollywood western and makes use of all the cliches that have become so much a part of the sagebrush sagas. He will appear in person at the Coronet during the film's engagement.

DENVER

Mayor Richard Batterton has proclaimed the month of June as RKO Diamond Anniversary Month in Denver to celebrate the Orpheum's 75th anniversary. Bill Hastings, RKO-Orpheum manager, has secured a \$100,000 diamond necklace for lobby display to call attention to the company's diamond jubilee. . . . Two world premieres are scheduled for the Mile High City this summer—the opening of "The Music Man" day and date at the Paramount and Crest (Wolfberg) and the showing of the new Cinerama production, "The Brothers Grimm" at the Cooper. . . . Floyd Taylor has sold his Kit Carson D-I, Toas, N.M. to W. J. Beutler. . . . Art Theatre Guild will soon open its third Art house in Denver to be called The Paris and the French theme is to be carried out even to sidewalk cafe in front of the theatre. Bill Ramsey will manage the new Paris. . . . Veteran Fox manager Jack Fleming of the Aurora here is resigning to become associated with the Day Motor Co., of Aurora. . . . Mike Vogel has been in the city working on advance campaign for "The Notorious Landlady" which opens soon.

DETROIT

Last week end United Detroit Theatres moved its offices to the fifth floor of the Madison Theatre Building, 1567 Broadway, Detroit 26, Telephone remains unchanged, WOodward 3-4000. The ABC-PT subsidiary has a lease on the building, stores and theatre which it recently remodelled. . . . David Newman, attorney for Cooperative Theatres of

EVANSVILLE, WISC.—"I can say, without exception, that the ROMAN MIRIO CINEMA CARBONS were as advertised, and your \$1,000 guarantee is perfectly safe. . . ." is what James E. Kennedy of the Rex Theatre said about ROMAN MIRIO CINEMA CARBONS.

Michigan, Michigan Allied and others in the industry, is in Harper Hospital for observation. . . . Barkerette Flora Welling was given a send-off and a handsome gift at a luncheon at Cliff Bell's. This active member of the women's auxiliary of the Variety Club of Detroit, Tent #5 is moving to Chicago. Eugene Welling, her husband, office manager and accountant, has been transferred to Chicago where, he will assume an executive position. . . . The Variety Club holds its Annual Golf Outing Monday next (June 25) again at the Tam O'Shanter Country Club which opens the links to golfers at 9:00 A.M. As previously, the tickets entitle bearers to swimming, dinner and a chance at door prizes of which there are usually several hundred.

The Northland changed hands as it reopened recently. New Lessees are Kenneth and Betty Stevens, owners and operators of houses in Laingsburg and Jackson. Before opening, concession had been remodelled. Clark Theatre Service in Detroit is selecting and bargaining for product in behalf of the Northland.

JACKSONVILLE

Vera Foster, who recently took a maternity leave of absence from her post as assistant cashier at United Artists, and her husband Frank are the proud parents of a new son, Frank Jr. . . . Mrs. Clayton Pickles, the former Wylene Jones who won the title of Miss Duval County while serving as a candy girl at the Edgewood Theatre, and her husband are beaming over the birth of their first child, a girl. . . . Bookers on vacation were Bill Baskin, Florida State Theatres, and Jim Kirby, Floyd Theatres. . . . Oliver "Ollie" Mathews, Universal office manager, and Mrs. Mathews left for their annual fishing vacation at Juno Beach, and Bob Anding, Benton Bros. Film Express, went to Marathon on the Florida Keys for another fishing vacation. . . . A surprise shower by Filmrow friends honored Monica Taylor, WOMPI at Universal, on the night of June 18 at her mother's home prior to her June 23 wedding to Everett McCormick at the First Baptist Church. The newlyweds left here for a honeymoon in Canada. . . . Claude Hembree, MGM shipper, was called to Ackworth, Ga., by his father's death. . . . Byron Adams, UA manager, and Mrs. Adams left here for Carrollton, Ga., to attend the funeral of her father, W. E. Herrin. . . . Bob Nickodemus is the new American Chicle Co. salesman calling on the firm's theatre customers in this area. . . . The Motion Picture Charity Club's softball team has begun a climb into the higher percentages of the City Industrial League. . . . Herman Allen, Paramount office manager, said that plans are being finalized for MPCC's annual summer outing and day-long picnic for club members, their families and Filmrow friends. . . . Singing star Connie Francis headlined the large group of entertainers at Radio Station WAPE's third annual club convention staged in the local Coliseum. . . . Leonard Allen, Paramount exploiter from Atlanta, came into the area to arrange special advance invitational screenings for "Hatari." . . . Fred Mathis, Paramount branch manager, spent several days in Atlanta at a company regional sales gathering. . . . Betty Lindsey, WOMPI at Metro, vacationed in Sandersville, Ga.

MIAMI, FLA., NEWS—The Surf, West Palm Beach, Fla. closed permanently as negotiations got under way for the purchase of the building by the Atlantic National Bank. The Surf is owned by Palm Beach Theatres, Inc., a subsidiary of Smith Management Co. The local company also owns the Colony and the Carefree. The latter is scheduled for a

\$50,000 modernization program, to consist mostly of refurbishing the interior of the theatre, including a re-seating operation. The Surf was originally opened December 23, 1948 and was the first local theatre to present CinemaScope. . . . Harvey Fleischman, vice-president, Wometco Enterprises, Inc., returned from a week's fishing trip to the Bimini area. With Fleischman on his boat were Wometco booker, Eddie Stern, and treasurer, Elmer Radloff. . . . Back on the job after a siege in the hospital is Lillian Sawyer, Ritz. Bea Eve, Wometco relief manager, is hospitalized for a short stay. . . . Tom Collins is Dana Bradford's new assistant at the Essex, Hialeah. . . . The Ft. Lauderdale News—Florida State Theatres weekly Summertime Fun Shows, began once more at the Florida and Warnor in Ft. Lauderdale. Admission to the youngsters to the specially-planned program of children's feature, cartoon, etc., is 35¢, but with special coupons appearing each week in the News, is 15¢. . . . At Wometco's Annual Old Guard banquet at the Algiers Hotel, Miami Beach, Walter Toemmes, 27th Avenue Drive-In, was the recipient of Wometco stock in honor of his 35 years of service to the firm. Others awarded Wometco stock were for 30 years of service each: Burton Clark, Seaquarium, and Betty Stokes and Madeleine Tremblay, main office secretaries; 25 years each: Walton Oakerson, Coral Way Drive-In, and James Loomis, Art Dept.; winners of cash awards of two weeks' salary in recognition of 15 years service each were Tom Rayfield, Carib; Frances Dunton, Switchboard Main Office; Everett Pollard, Maintenance; Franklin Maury, Miracle; Ethyl Gubernick, secretary to Robert F. Green, Personnel Director (who also received this award); Joe St. Thomas, Wholesale Vending; Vashti Trotman, Grand, West Palm Beach; B. J. Roberts, Carib; and Geraldine Lewis, Main Offices. Sympathy was extended to the latter in the death of her husband last month. . . . Carnette Johnson was promoted to manager, Center, after several years behind the Ace confection counter. . . . Delma Lord is relieving Walton Oakerson at the Coral Way Drive-In, while the latter goes on vacation.

NEW HAVEN

Connecticut Cinema Inc., owner-operator of the 764-seat Art Cinema, Hartford, has decided to keep the first-run art house open through the summer. An air conditioning system has been installed and the interior extensively redecorated. The theatre, in recent years, had shuttered for summer. At the same time, the company has yet to make a decision on future operations of the 800-seat Lenox, Hartford, acquired from the Park St. Investment Company some weeks ago. The Lenox has been on a subsequent-run policy on weekends only. . . . Mrs. A. M. (Carla) Schuman, wife of the film industry pioneer, has been recuperating from a heart attack here. She was stricken while the couple was enroute from their Daytona Beach, Fla., home, to Hartford. . . . Lowe's Theatres Inc. has promoted Dave Swenson, Lou Cohen's assistant at the Poli, to manager of the Inwood, New York. . . . Sperie P. Perakos, general manager of Perakos Theatre Associates, held a promotion meeting on UA's "Judgment at Nuremberg" and AA's "El Cid" with John D'Amato, Elm, and Tom Grace, Eastwood. Both attractions have their regional premieres at the Elm, one of two metropolitan Hartford showcases equipped with 70 mm. . . . Mrs. Maurice Shulman, wife of the head of Shulman Theatres, Hartford, has been elected to a one-year term as president of the Watkinson School Assn. . . .

Lockwood & Gordon, which adapted a feature-screened-first policy the early part of the week at northern Connecticut drive-ins, has extended the policy downstate—to the Norwalk Drive-In, Norwalk . . . Bernie Menschell, president of Outdoor Theatres Corporation of Conn., booked first subsequent-run showing of UA's "Something Wild!" day-and-date into the Manchester and Pike Drive-Ins, using quarter-page ads. . . . America's first on-the-air subscription tv project—Hartford's WHCT-TV (Channel 18)—will televise the heavyweight championship fight between Floyd Patterson and Sonny Liston Sept. 25. . . . Two film industry "names" have been nominated on the Republican Connecticut ticket for next November's election: Atty. Joseph Adorno, counsel for the Adorno Theatres, Middletown, and a son of the late industry pioneer Sal Adorno Sr., has been nominated for lieutenant governor, and Mrs. Helen Loy, wife of Tom Loy, IATSE public relations man in New York, has been nominated for secretary of state. . . . Is this an industry "first"? The Amenia Theatre in Amenia, N.Y., just over the Connecticut state line, has this box-office sign: "This theatre is the only theatre in the world operating on a pass-back guarantee. If you are not satisfied, please write a letter to Amenia Theatre, Amenia, N.Y., and we will send you a pass for another show subject to the rules covering the picture."

NEW ORLEANS

Dolores Parker is the new 'hello girl' at Gulf States Theatres home office in McComb, Miss. succeeding Mrs. Mabel Conn, resigned. . . . Bob Booby, Gulf States Theatres' booker, has been named national director of the Junior Chamber of Commerce at Jaycee's Mississippi state convention at Greenville. . . . The Gulf States Theatres' local Do Drive-In is having a general overhauling including rebuilding of the concessions building. . . . Charles Waterall, Jr., owner of the Richton, Miss., theatre, was hospitalized here for tests and treatment. . . . John Kenlo and Arnold Jack Rosenthal, Alexandria, La., are the top officers of newly founded Motion Picture Producers and Distributors Corporation, trade titled Ken Productions, Inc. Rosenthal is president and Kenlo vice-president and general manager. Their first film, "Frigid Wife", recently had its New Orleans simultaneous opening at six drive-ins. . . . The world premiere of the African safari film, "Savage", made by Louisiana State Senator Bill Carpenter and Arthur Jones was held at Paramount Gulf's Paramount with the producers appearing in person and making radio and TV appearances. . . . Don Kay Enterprises personnel surprised their boss, Don Kay and his wife with a chat over ocean long distance while the couple were visiting in Nuremburg, Germany on their European trek. . . . Mr. and Mrs. E. R. Sellers, Yam Drive-In, Opelousas, La., announced the marriage of their daughter, Kay, to Landis Lagaro. . . . Bill Cobb, head, C & B Theatres, attended the reopening of the Joy, Clinton, La. . . . Hugh Owen, Paramount vice-president and assistant sales manager, was in at the local branch. . . . Allen Duplechain, Loew's State managerial training course under guidance of manager Frank Henson, was placed at Loew's Grand, Atlanta. . . . Mrs. Helen Anselmo is new cashier at Loew's State succeeding the late Bernadine Howard. . . . Blanche Gubler, Universal staffer, is hobbling around on crutches as the result of an accident. . . . Asa Booksh, manager, local RKO Orpheum, was enthused over the company's anniversary celebration. . . . Herb Hargroder is now doing the buying and booking for the Bever-

ly and Broadway Drive-In, Hattiesburg, himself. . . . Exhibitors Cooperative Service Paramount, Palace and Dixie, Lake Charles, La., closed for a complete spring cleaning. . . . The Round-Up Drive-In, Lake Charles, La., resumed operation after a brief closing for spring clean-up.

PHILADELPHIA

Stanley Warner Theatres announced that Paramount's "Hatari!" safari would be in town for the film's opening at the Stanton today (June 27). John Wayne, his son, Pat, Red Buttons, Elsa Martinelli and Bruce Cabot will be in the group. At Independence Hall they joined in Freedom Week ceremonies and took part in a jeep caravan parade from there to the theatre for two stage appearances. . . . A "kick off" dinner on "Old Newsboys' Day" was held by Variety Club, Tent 13, in the Clover Room of the Bellevue Stratford Hotel. . . . The Wayne Avenue Playhouse held the Pennsylvania premiere of the German film, "Eternal Waltz." During the coming months this theatre will offer other German films. . . . Nate Milgram announced that he has arranged free parking at the Atlantic Gas Station, N.E. Corner 12th and Vine Streets, for accounts that he services. . . . Jack Goldman, publicity director, Steel Pier, Atlantic City, N.J., announced that its 65th season, got underway with full time operation this week. . . . A. Cooper, Franklin Film, is area representative of Hoffberg Productions, and is handling "The Red Terror" for the territory. He may be reached at 8743 Glenloch Street.

ST. LOUIS

Plans are almost completed for the Missouri premiere of "Advise and Consent". Proceeds from the opening night performance of the movie June 28 at the Ambassador will

be donated to the United Cerebral Palsy building fund. Edward B. Arthur, general manager of Arthur Enterprises-St. Louis Amusement Company, met recently with Mrs. John Legsdon, ticket chairman and a member of the UCP board, and Arthur Krings, Jr., president of UCP. . . . In connection with Universal's 50th anniversary celebration June 8, KXPK Radio carried a contest locally. Listeners were invited to unscramble five movie titles—one big name movie for each decade of the 50 years. The first 25 winners were guests at a private screening of "Touch of Mink." The picture will open at the Fox June 22. . . . WOMPIs were to hold their installation meeting June 20 at El Char Restaurant. Drawing for the winner of the latest 50/50 club also was to be held at the installation dinner. Dorothy Dressel, Realart, was to be installed as the new president.

Rain Rabakukk is new manager at Loew's State here, replacing Lou Brown who was transferred to New York. Rabakukk came to St. Louis from Loew's Coney Island, N.Y. He has also been with Loew's in Atlanta and Indianapolis. . . . The Missouri-Illinois Theatre Owners held a special meeting of the board at a luncheon held at the Missouri Athletic Club. . . . Bess Schuller was to be guest speaker at the WOMPI installation dinner Wednesday. WOMPIs planned to bestow upon her an honorary membership. Rita Brusselback, UA, was to give the invocation. A highlight of the evening was to be the drawing for a winner to the latest 50/50 club. New officers for the coming year are: Dorothy Dressel, Realart, president; Mary Sauerwein, MGM, first vice-president; Susie Diebold, Columbia, second vice-president; LaDonna Pruitt, 20th-Fox, recording secretary; Grace Englehard, Realart, corresponding secretary; Jo Clyburn, MGM, treasurer. Board of directors members are Marge Collins, AA; Pauline Wrozier, Paramount; Rita Brus-

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can take to prevent missouts:

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Check your show in **EARLY**,

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selback, UA; Mary Braun, 20th; Helen Todd, Kahan; Marcella DeVinney, Buena Vista; and Charlotte Murphy, Columbia. . . Paramount's Bill Sharpe is spending some time in the office these days while he waits for his car to be repaired. A man driving a car in the opposite direction fell asleep and crashed into him. Sharpe escaped injury but his car was badly damaged. . . Harry Haas, branch manager at Paramount, is vacationing in California with the added pleasure of seeing his son, Warren, graduate from college.

SALT LAKE CITY

It is stated here that the forthcoming presentation of 'Birdman of Alcatraz' could be aided for Burt Lancaster and Ex-Utahan Tom Gaddis, as well as officials of this release thru the strangely timely escape of the three Alcatraz convicts which has brought, such outstanding notice to the island. The film will be released in the Los Angeles area July 3rd and plays here almost simultaneously. Utahan Tom Gaddis, author of the book from which the picture is taken, says that the Alcatraz escape might help the movie tho it could aid him only indirectly as he sold his rights to the book to Lancaster, so he and the film should reap most benefits from the incident and publicity. He said "I'm writing another book, and I could benefit indirectly on that." Gaddis says he has always been interested in "the maverick, the dissenter, the minority, the criminal." Gaddis has been teaching at the University of Oregon at Eugene, and working on his doctorate while also campaigning to gain freedom for Stroud.

SAN ANTONIO

Cinerama is coming to San Antonio this year in a new, ultra-modern theatre, costing nearly \$1,000,000 for land, construction, and equipment, to be erected by Martin Theatres of Columbus, Ga., 50 year old chain which already operates 165 theatres in five states. Roy Martin, one of the two sons of the late founder of the firm, unveiled the plans at a press conference. He said construction should start within 30 days, and he hopes to have the new theatre open by Christmas. The process used here will actually be "Super Cinerama," an improved form which calls for an almost semicircular screen, 100 feet on the curve, with a seven channel sound system working through 11 speakers. The theatre here will be equipped with 753 "rocking chair" seats, half surrounded by the huge screen. In addition to the San Antonio project, Martin said, the company is now building Super-Cinerama theatres in New Orleans, Seattle, and St. Louis, and shortly will start construction in San Francisco. Theatres in Atlanta, Chicago, and Chattanooga are being completely remodeled to the Martin Super-Cinerama specifications. The company is already operating a Cinerama theatre in Nashville. The opening feature is to be "The Wonderful World of the Brothers Grimm," to be followed by "How the West Was Won." Each picture would normally run about six months. . . Joe Birdwell, projectionist at Interstate's Pershing, El Paso, Tex., who also owns and operates the El Paso Theatre Equipment Co., was confined a few days at Providence Memorial Hospital, suffering from a compound fracture of his left foot. . . The Capri, El Paso, Tex., which has been showing Cinerama since Nov. 7, has switched back to the showing of 35mm feature films, according to Bill T. Bohling, manager of the Trans-Texas operated theatre. . . Rudy Robbins, movie bit player, cowboy, and singer, has turned recording artist with two songs he composed—"Driftin" and "Too Much to

Lose." He appeared in bit parts in John Wayne's "The Alamo" and "Two Rode Together" filmed at Alamo Village at Brackettville, Tex. Robbins has organized the stage coach line and horseback rides at Alamo Village. . . The Plaza, El Paso, Tex., has received a new paint job on the marquee and changeable letters for the electrically illuminated sign, as well as having the entrance doors repainted. Work was done by Neal Miner, Interstate Circuit, and Frisco Gutierrez, artist at the Plaza.

Texas Senator Preston Smith, a theatre operator at Lubbock, won the Democratic runoff for the office of Lieutenant Governor of Texas. He is assured the office since the state has gone Democratic in all gubernatorial votings in the general elections held in November. . . High winds, hail, and rain took its toll at the Texas Drive-In, El Paso, Tex. Operated by Frontier Theatres, the 400 car capacity drive-in was without a screen one night. . . New carpeting has been installed at the Halton, Fort Worth, and Plaza, Garland, Tex., by National Theatre Supply of Dallas, according to Ed Cernosek. . . Harry Gaines, assistant to Bill T. Bohling, manager, Capri, El Paso, Tex., was granted a week's leave to return to his home town of Denison, Tex., for the graduation exercises for his son Gary. . . The new Texas is scheduled to reopen at Ballinger, Tex. It replaces the theatre destroyed by fire last fall. The Palace there is also being remodeled.

SEATTLE

William H. Thompson, Jr., Disney film actor and writer addressed the sixth annual Puget Sound Industrial Congress and Exhibits luncheon last fortnight at the Olympic Hotel. . . Bosley Crowther, New York Times film critic, spoke on "TV's Effect on the Movies and Vice Versa" recently in Meany Hall on the University of Washington campus. . . Richard Ballard has taken over the Stardust, Wrangel, Alaska, from the Order of Redmen. He is closing the old 49th. . . The Variety Club Fountain at the entrance to the Fine Arts Building at the World's Fair will be dedicated in June. . . Mrs. Betty Newman, formerly secretary to Fred Danz at the Sterling, has rejoined the chain as assistant book-er in the programing department. . . Miss Jean McCormick has joined the company as executive secretary to Fred Danz. . . Sherman Champion has been transferred from Sterling's maintenance division to become manager of the Palomar. . . "El Cid" (AA) has been booked at the Orpheum, Portland. . . "Boys Night Out" opens at the Blue Mouse June 28th. . . Bob Hazard, formerly branch manager of United Artists and currently of Boston, is returning to Seattle to work as a film buyer for Sterling Theatres, Inc., effective June 18th. . . Nancy Dorsey, 20th-Fox box-office department, and Eva Conley, contract clerk, have both returned from California vacations. . . Films from Latin America highlighted the University of Washington's Spring Film Series. . . George Burns and Carol Channing opened as a team at the Orpheum in Seattle recently. . . Films shown recently at the Fair's "Film Classic Series," included "The Great Adventure," "Smiles of a Summer Night," "Seventh Seal," "The Great Magician," "Miss Julie," "Wild Strawberries," and a British series. A full week of "Greatest American Films" will open July 2nd. . . Bob Hope has signed Dennis, Philip and Lindsay Crosby to appear with him in his "Bob Hope Show" which he will stage July 9th thru the 15th at the Aqua Theater. The Crosbys are the first act Hope has announced out of several he is assembling for his appearance.

REVIEWS

*The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 68, NO. 2

JUNE 27, 1962

AMERICAN-INT.

Panic In Year Zero

DRAMA
95M.

American International

ESTIMATE: Survival in nuclear war makes for timely drama.

CAST: Ray Milland, Jean Hagen, Frankie Avalon, Mary Mitchel, Joan Freeman, Richard Garland, Richard Bakalyan, Rex Holman, Neil Nephew, Willis Bouchet, O.Z. Whitehead, Byron Morrow, Shary Marshall, Russ Bender, Hugh Sanders. Executive producers, James H. Nicholson and Samuel Z Arkoff; produced by Lou Rusoff and Arnold Houghland; directed by Ray Milland.

STORY: Ray Milland and Jean Hagen take their 19-year-old son, Frankie Avalon, and their 16-year-old daughter, Mary Mitchel, on a fishing trip. Two hours outside of Los Angeles, the sky is ripped by tremendous explosions, and they learn that Los Angeles has been demolished by a nuclear attack. Realizing that looting and robbing will become widespread and that each family must fend for itself until order can be restored, Milland loads up with provisions and heads for the isolated fishing spot. The family holes up in a cave, but they are continually in contact with people turned into violent animals by the shattering events. Mitchel is raped, and Milland and Avalon take revenge by killing those men responsible. Avalon is wounded and needs medical care, so the family leaves their hideaway. They learn that the short and devastating war is over and that order is being restored. The family survives and perhaps a better civilization will arise.

X-RAY: Survival in the event of nuclear war is a timely topic indeed, but it appears to be treated here in an over-simplified form. We see here that a very real danger will be from people turned into violent, greedy animals by the pressures of such a situation, and that could be a very valid premise indeed. As for the story itself, it is told mainly in conversation rather than action. Milland makes a believable hero, struggling to keep his family alive in a world gone mad, and other performances are satisfactory as well. All in all, however, the situation fails to ring true and similar themes have been tackled better in the past. It should make a satisfactory addition to the program in general spots, however, and the timeliness of the theme should be stressed. Screenplay is by Jay Simms and John Morton.

AD LINES: "One Family's Struggle For Survival In A World Gone Mad"; "The Nuclear Blast Unleashed Human Emotions More Devastating Than The Bomb Itself."

COLUMBIA

The Notorious Landlady

COMEDY
123M.

Columbia

ESTIMATE: Entertaining mystery-comedy has names, angles.

CAST: Kim Novak, Jack Lemmon, Fred Astaire, Lionel Jeffries, Estelle Winwood, Maxwell Reed, Philippa Bevans, Henry Daniell, Ronald Long, Doris Lloyd, Richard Peel, Florence Cyatt, Frederick Worlock, Dick Crockett, Scott Davey, Jack Livesy, Tom Dillion, Benno Schneider, Carter DeHaven, Sr., Cecil Weston. Produced by Fred Kohlmar; directed by Richard Quine.

STORY: Young State Department official Jack Lemmon, transferred to London from Saudi Arabia, rents a flat in the home owned by mysterious Kim Novak and is immediately smitten by the charms of his landlady. He learns from his superior, Fred Astaire, that Novak is suspected of murdering her husband. Scotland Yard inspector Lionel Jeffries explains that she can't be prosecuted because the body has never been found. Lemmon determines to prove Novak's innocence, despite Astaire's warning that any mis-adventure will result in an immediate transfer to some God-forsaken foreign post. A pleasant outdoor dinner for Lemmon and Novak results in a fire that is covered with photos in the paper, and Lemmon's career seems to be over. Novak pleads with Astaire, who is charmed and agrees to help Lemmon prove her innocence. The missing husband turns up asking for money. In the ensuing struggle, he is accidentally shot and killed. Novak's court defense is shaky until her story is backed up by nurse Philippa Bevans, who cares for elderly invalid Estelle Winwood. Novak is freed, but Lemmon discovers that she is being blackmailed by Bevans. Novak's husband had stolen some jewels which had been inadvertently pawned by Novak in an old lamp. Bevans is after them. Novak and Lemmon realize that it was actually Winwood who saw the shooting and head for a vacation resort where she has gone with Bevans. Aided by Astaire, they capture Bevans as she is about to dispose of the old lady. Novak and Lemmon plan to return to the U.S. as husband and wife.

X-RAY: This is a fast and funny mystery-comedy that holds the interest throughout. A fine cast, headed by Novak, Lemmon, and Astaire makes the most of the comic situations, and the story builds to a zany chase climax. Production and direction are of high quality, and the entry shapes up as fine lightweight summer entertainment. Pace is good, and where the story bogs down occasionally, bright acting picks things up. The screenplay is by Blake Edwards and Larry Gelbart. Audiences should react favorably in general situations, and some extra exploitation effort could be well rewarded.

TIP ON BIDDING: Better rates.

AD LINES: "Did She Or Did She? Was The Beauty Involved In A Slight Case Of Murder?"; "The Police Think She Murdered Her Husband."

MGM

The Tartars

MELODRAMA
83M.

MGM

(Technicolor)

(Italian-made)

(Partially dubbed in English)

ESTIMATE: Programmer has names to help. CAST: Orson Welles, Victor Mature, Folco Lulli, Liana Orfei, Bella Cortez, Luciano Marin, Arnaldo Foa. Directed by Richard Thorpe, a Lux Film Production.

STORY: In the early Middle Ages, the land of the Slavs was occupied by the Tartars, and the Vikings enjoyed fishing, hunting, and trading privileges through friendship with both. Heading the Vikings is Victor Mature, who one day goes to see the local Tartar chief, Folco Lulli, flanked by his daughter, Bella Cortez, and his advisor, Arnaldo Foa. He asks Mature to join him in conquering the Slavs, but Mature refuses to turn on his friends. The two groups battle after an angry exchange and Mature fatally wounds Lulli, after which they take his daughter as a hostage. Mature's brother, Luciano Marin, and Cortez fall in love, and she will eventually bear his child. Meanwhile, Lulli's brother, Orson Welles, assumes command of the Tartar tribe and vows to kill Mature. Mature's wife, Liana Orfei, leaves to see her dying father, and she and the others are captured by Welles' men. The women are tortured while Orfei is held to exchange for Cortez. Welles wants her and has her food drugged to make her submissive, after which he turns her over to his followers. The exchange is set, but Orfei falls from the castle walls. Mature takes her broken body back after battling Welles' guards, and she dies. He is about to take his vengeance out on Cortez when Marin reveals his love for her and is tried for a form of treason. The council is tied in its vote and before it can be resolved, the Tartars attack. Mature forgives his brother, and together they rush out to repel the invaders, with Mature killing Welles. He orders Marin to take Cortez and is himself struck with an arrow in the back as the others get safely away.

X-RAY: This import has color, some spectacle and the "names" of Orson Welles and Victor Mature to offer as well as a moderately interesting yarn, fair performances and passable direction and production. It should do okay as part of the program where this type of action entry is indicated.

AD LINES: "A Colorful Spectacle of Adventure And Action"; "Vikings vs Tartars In Colorful Action Spectacle."

20th-FOX

Gigot

COMEDY-DRAMA
104M.

20th-Fox
(Filmed in France)
(Color By DeLuxe)

ESTIMATE: Well-made, unusual, and intriguing entry for all the family.

CAST: Jackie Gleason, Katherine Kath, Gabrielle Dorziat, Jean Lefebvre, Jacques Marin, Albert Remy, Yvonne Constant, Germaine Delbat, Albert Dinan, Diane Gardner, Camille Guerini. Produced by Kenneth Hyman; directed by Gene Kelly.

STORY: Jackie Gleason is a mute janitor in Paris whose landlady-boss takes advantage of

him, as do some of the others in the neighborhood, getting him drunk so that he will make an exhibition of himself. One rainy night, he gives shelter to a young girl and her mother. As the days pass and the mother regains her health, he and the little girl become friends. He shows her some of his favorite spots such as the church, an abandoned building, etc. When the mother gets fed up with the poverty of Gleason and his surroundings and threatens to leave, Gleason steals some money from the local baker and splurges on clothes, food, and drink. An old sweetheart arrives to reclaim the mother while Gleason is off entertaining the child. The mother fears that her girl has been kidnapped and perhaps harmed, and she raises a hue and cry which arouses the neighborhood. Meanwhile, an accident collapsing part of the building injures the child, and Gleason heads for home with her unconscious and blood-spattered body. The crowd takes off after him, and he leads them a merry chase winding up in the river. His hat is recovered and he is presumed dead. Everyone is sorry and they decide to hold funeral services for him, burying his hat. He observes this and also that the little girl is well on the road to recovery. At the cemetery after the services are concluded, he is spotted by some of the mourners and the chase is on again.

X-RAY: The considerable talent of Jackie Gleason is shown off here to great advantage as he plays the difficult role of a mute, who must get across sadness, gladness, tragedy, and an overwhelming desire to speak which is unfulfilled, respect for religion, generosity, and the various other emotions that make up human behavior. All this amidst the colorful surroundings of the Paris of yesteryear, the 1920's. It is inevitable that the Gleason presence and accomplishments will be compared to a Chaplin named Charles, and this viewer is of the opinion that the Gleason range of emotions runs deeper and is more readily believable. This tale of a fat mute, whom only a child and some animals loved and others ridiculed until he was thought dead, will prove to be offbeat entertainment that should satisfy the vast majority of filmgoers. Gleason receives fine support from the others, and direction and production are superior, as is Gleason himself. The film has much to offer, and a solid campaign plus some word-of-mouth should help realize this potential. The screenplay is by John Patrick based on an original story by Jackie Gleason, who also composed the fine illustrative music. Incidentally, the use of color is again an asset here showing off sets, people and surroundings to advantage. The film will delight all the family.

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "An Unusual Entertainment Treat"; "Fun And Entertaining Drama For All"; "Gigot" And Jackie Gleason Will Never Be Forgotten In This Great Family Entertainment."

It Happened in Athens

COMEDY
92M.

20th Fox
(CinemaScope)
(Color by DeLuxe)
(Filmed in Greece)

ESTIMATE: Okay program entry.

CAST: Jayne Mansfield, Maria Xenia, Trax Colton, Nico Minardos, Bob Mathias, Lilly Valenti, Ivan Triesault, Bill Brown, Brad Harris, Paris Alexander, Marion Siva, Charles Fawcett. Produced by James S. Elliott; directed by Andrew Marton.

STORY: In 1896, Trax Colton, a young Greek shepherd boy, learns that the Olympic Games are to be revived in Athens. He goes to the city to enter the 26-mile marathon race, but he learns that qualifying runs were held months prior. He meets Maria Xenia, maid to actress Jayne Mansfield, and since Xenia comes from his home town they are old friends quickly. She lets him use Mansfield's shower. The actress returns sooner than expected and makes a play for the handsome and well-built Colton, which Xenia successfully interrupts. As the American team wins

most of the events, publicity seeking Mansfield announces that she will marry the winner of the marathon. This is expected to be won by Nico Minardos, her fiancée. The officials feel sorry for Colton, and they vote to bend the rules and allow him to enter. With no track shoes and no lightweight uniform, he starts out last but moves up as some of the others start to drop out. The American entry lends him his track shoes. As the race draws to a conclusion, he overtakes all including Minardos and becomes the hero of Greece. He also wins the hand of Xenia.

X-RAY: Mildly entertaining is this entry purporting to tell the true story of what happened back in the early days of the modern version of the Olympic Games and of some of the people associated with same. The acting, direction, and production are fair, and the entry should do okay as the supporting film on the program. The screenplay is by Laslo Vadnay.

AD LINES: "When Jayne Mansfield Offers Herself As A Prize To The Winner Of The Olympic Games—Look Out"; "A Madcap Marathon Of Fun And Laughter."

UNITED ARTISTS

Birdman of Alcatraz

DRAMA
143M.

United Artists
(Hecht)

ESTIMATE: Interesting, at times fascinating drama.

CAST: Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field, Neville Brand, Edmond O'Brien, Hugh Marlowe, Telly Savalas, Whit Bissell, Crahan Denton, Leo Penn, James Westerfield, Lewis Charles, Art Stewart, Raymond Greenleaf, Nick Dennis, William Hansen, Harry Holcomb. Produced by Stuart Millar and Guy Trosper; directed by John Frankenheimer; a Harold Hecht presentation.

STORY: Burt Lancaster as Robert Stroud was imprisoned in 1909 for shooting a man fatally in Alaska, when the man hit his girl friend. He is a sullen, unbending prisoner who kills again, this time a prison guard who refuses to let him see his mother, Thelma Ritter, even though she has traveled thousands of miles. A judge sentences him to be hanged, but Ritter conducts a successful campaign on his behalf, and his sentence is commuted to life imprisonment by President Wilson. The then-Attorney General insists that the solitary confinement part of the sentence be carried out. Lancaster is kept segregated from the other prisoners. One day, he finds a baby sparrow in the exercise yard and brings it into his cell. He cares for it until it grows up into a pet he teaches to do all kinds of tricks. This triggers an interest in birds which grows greater as time passes until his research and experimentation makes him an outstanding authority, even writing several books. He is aided by the kindness and generosity of prison guard Neville Brand. Through the bird angle, he meets another bird lover, Betty Field, whom he eventually marries and who markets his medicines and helps in his campaigns for attention when authorities want to clamp down. Ritter resents Field, and when Lancaster refuses to give her up, Ritter drops her fight to get him paroled, supposedly in the public interest. Warden Karl Malden is his relentless opponent, preferring to run his and other prisons by the rule book, but the situation mellows between them as the years pass. Lancaster, a model prisoner for years, is suddenly and surprisingly transferred to Alcatraz from Leavenworth. He asks Field not to follow him and releases her from any obligation to him, preferring that she make a life for herself while she is still young enough to do so. He is swept into a prison riot at the prison but helps settle it, after which he is transferred to a minimum security prison farm where it is presumed he still is as the film is released. After 51 years of punishment, his spirit remains unbroken.

X-RAY: For a film that concerns itself with the confining activities of a convict in jail and in solitary confinement at that, this entry is quite interesting and absorbing for the most part, although the story could certainly have been told in a shorter running time. At the start, there is tension and uncertainty as a sullen, bitter, and resentful convict is constantly on the verge of exploding. As the years roll by, the action becomes more mental than physical and perhaps even more predictable. There are moments of heart touching drama as well to be found here, in addition to good performances and fine direction and production. Lancaster is skillful as the prisoner who weathers a lifetime in jail, and the support is expert by the others. Audiences who like their film fare in this category should favor what they see, and these audiences could be substantial if an intriguing campaign is forthcoming. It can't be sold as just another prison picture because it's much more and much better than that. The screenplay is by Guy Trosper, based on the book by Tom Gaddis.

TIP ON BIDDING: Higher bracket in many situations.

AD LINES: "The Film The Authorities Didn't Want Made"; "An Unauthorized Look Behind The Bars Of Federal Prisons And One Man's True Story."

The Valiant

DRAMA
80M.

United Artists
(English-made)

ESTIMATE: Okay program entry for art or regulation spots.

CAST: John Mills, Ettore Manni, Roberto Risso, Robert Shaw, Liam Redmond, Ralph Michael, Colin Douglas, Dinsdale Landen. Produced by Jon Penington; directed by Roy Baker.

STORY: The night before Captain John Mills is to take his battleship, the Valiant, out of the harbor in the Mediterranean, Italian frogmen are discovered in the water near the ship and captured. The pair, Roberto Risso and Ettore Manni, are imprisoned aboard the ship by Mills even though one of the men has a gunshot wound in the shoulder. They refuse to tell Mills or his interpreter Robert Shaw whether or not the vessel is mined or where the explosive is located, though Mills threatens to keep them on board so that if it explodes they will die as well. Mills refuses to accede to the wishes of medical officer Liam Redmond that they be put ashore. When one finally does admit that a mine has been set in an effort to save the lives of the crew members, Mills orders the vessel evacuated. The pair are tricked into revealing the whereabouts of the mine, but it is too late to do anything about it. The resulting explosion rips a large hole in the side of the vessel but does not sink her. Repairs will take a long time while Mills directs that everything seem normal as Italian spotter planes try to determine whether their plan was successful. Since everything looks normal on the ship, the attack is listed as a failure as the war goes on.

X-RAY: A battle of wits and wills is to be found here in a war-time setting with a huge battleship the pawn and the prize. There is a minimum of action and a maximum of conversation so that the end result is a moderately entertaining film that has the "name" of John Mills to sell as well as competent performances, adequate direction, and good production. It can go in either the art spots or in the regulation houses as a supporting feature. The screenplay is by Willis Hall and Keith Waterhouse, based on the play "L'Equipage au Complet," by Robert Mallet.

AD LINES: "Two Men Stalk A Battleship And The World Holds Its Breath"; "Death And Danger Beneath The Sea."

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UNIVERSAL

The Phantom of the Opera

MELODRAMA
84M.

U-I
(Eastman Color)
(English-made)

ESTIMATE: Colorful remake has angles to sell.

CAST: Herbert Lom, Heather Sears, Thorley Walters, Edward De Souza, Michael Gough, Martin Miller, Miles Malleson, Marne Maitland, Miriam Karlin, John Harvey, Harold Goodwin, Ian Wilson. Produced by Anthony Hinds; directed by Terence Fisher.

STORY: The first night of a new opera by Michael Gough does not go well with an air of mystery haunting the theatre and backstage despite efforts of producer Edward De Souza to gloss things over. The prima donna's aria is interrupted as the hanging body of a scene-shifter comes into view, and the curtain comes down. De Souza has to try and find another girl for the lead role, and when he and Gough hear attractive Heather Sears they are impressed. Gough gives a conditional approval pending conferences and dinner with him. A mysterious voice warns her against Gough in her dressing room, and sure enough at dinner, he tries to get her to come to his apartment. De Souza arrives in time to rescue her, and the next day, Gough engages someone else, dismissing De Souza when he protests. While calling for Sears the next day, De Souza finds that the landlady happens to have music which is very much like the opera manuscripts. The landlady informs him it was written by a previous boarder, who was killed in a fire in a music publisher's printing plant. They learn that the old man did not exactly die in the fire but rather that he escaped after being burned with acid, and evidently fell into the sewer, drowning there. Sears returns to her room at night to find an ugly dwarf awaiting her, and when she faints, he carries her off to a secret chamber in the opera house where a man with a one-eyed mask plays an organ. He tells her he is going to train her to be a great star of the opera. Gough cannot handle the opera or the people, and he is forced to ask De Souza to return. The masked man makes Sears practice over and over again until De Souza tracks them down through the organ playing. The masked man admits to being the missing professor who composed the opera which was then stolen by Gough. He tried to burn the printed manuscripts but was hurt in the fire, taking refuge in the opera house where he was cared for by the dwarf. He pleads with them to let him teach Sears how to do the opera properly and they agree. A few weeks later, the opera is again staged with Sears in the lead and with Gough confronted by the real author, whose scarred face terrifies Gough. During the show, the dwarf is spotted and chased, and he lands on a chandelier which is about to fall and crush Sears. The professor, Herbert Lom, jumps to the stage and pushes her out of the way, taking the brunt of the crushing object.

X-RAY: Once again, the famous Phantom stands ready to strike fear into the hearts of wrongdoers while his reputation will attract those who have seen prior versions or those who have seen none but have heard of the film's title. Old timers will argue that the other versions were more horrific and held more terror, and they may have a point there. Others may feel that there is enough interest, color, mystery, adequate performances, and good direction and production in the version to recommend same. In any event, it should do okay as part of the program with a bit more campaigning showing up well in the final tally at the boxoffice. The screenplay

is by John Elder, based on the composition by Gaston Leroux.

AD LINES: "His Name Struck Terror Into The Hearts Of Many"; "The Opera House Became The Scene For Mystery And Murder."

FOREIGN

It Takes a Thief

ACTION DRAMA
91M.

Valiant
(English-made)

ESTIMATE: Action entry with Mansfield name.

CAST: Jayne Mansfield, Anthony Quayle, Carl Mohner, Peter Reynolds, John Bennett, Barbara Mullen, Peter Pike, Robert Brown, Dermot Walsh, Edward Judd, John Stratton, Patrick Holt, Lorraine Clewes, Percy Herbert. Produced by John Temple-Smith; directed by John Gilling.

STORY: Jayne Mansfield, as a gangworld gal, entices Anthony Quayle to take part in a payroll robbery. Other members of the gang (including Carl Mohner, John Bennett, and Peter Reynolds) tip off police, and Quayle is sentenced to prison. Before he was caught, he had buried the loot on a stretch of country road known only to him. While he is serving his sentence, Mansfield's romantic interests turn to Mohner, and the two commit a long series of hold-ups and robberies that baffle police. Buxom Jayne drives the getaway cars in exciting chases through the misty countryside. When Quayle is finally released, he finds Mansfield waiting at the prison gates. Her proposition includes more crime. He refuses, and the gang kidnaps his six-year-old son. They threaten to kill the boy unless he turns over the buried loot. Afraid to go to the police, he attempts to get the money but fails. Scotland Yard steps in at the last moment and saves the boy from death beneath the wheels of an onrushing train. It ends with a switch as Mansfield turns to Quayle. He says, "Guess I'll be waiting for you this time."

X-RAY: British-made entry with story revolving around good-guy Anthony Quayle being taken in by bad-guys, and gang doll Jayne Mansfield. Action is well sustained and suspense can save it from lack of good acting and stereoplotitis. Could round out a program well, and compares favorably with most pictures made on the subject.

AD LINES: "The Price of Her Love Was A Life of Crime"; "He Was A Fall-Guy For A Gun Moll."

The Sky Above— The Mud Below

DOCUMENTARY
90M.

Embassy
(French-Made)
(Agfacolor)

ESTIMATE: Highly interesting documentary of Dutch New Guinea.

CREDITS: Written and directed by Pierre-Dominique Gaisseau; produced by Arthur Cohn and Rene Lafuite; narrated by William Peacock.

STORY: The objectives of the expedition were to cross Dutch New Guinea from the South to the North Coast; to transverse the central mountain range and to explore an unknown valley and reconnoiter a river. Seven men undertook the exploration of 1,000 miles of dangerous, uncharted New Guinea interior in seven months, and they came in contact with solid forest growths, rushing waters, bugs and flying pests, hunger, sickness, natives who lived primitive existences, headhunters, weird ceremonies, etc.

X-RAY: This entry is highly interesting as documentaries go, but it is also a bit on the slow side as viewers are forced to climb over mountains and hack through forests with ex-

pedition members. The vivid color camerawork is indeed something to behold as the tints of the sky and the mud and the forest and even the trophy heads of the headhunters are effectively detailed on film. As the winner of an Academy Award for the best feature length documentary, it certainly is deserving of exploitation and other selling efforts and when this is done, it could account for itself favorably as this type of film goes. Where the double bill is the thing, this can go as part of the program.

AD LINES: "Sights Never Before Filmed"; "A Weird Adventure In The Wild Interior Of New Guinea."

Stowaway in the Sky

COMEDY-DRAMA
82M.

Lopert
(Eastman Color)
(Helivision)

(Filmed in and over France)

ESTIMATE: Entertaining family entry for art or regulation spots.

CAST: Andre Gille, Maurice Baquet, Pascal Lamorisse; narrated by Jack Lemmon; directed by Albert Lamorisse; produced by Filmsonor and Films Montsouris.

STORY: Pascal Lamorisse's grandfather Andre Gille, prepares to test fly his 60-foot high balloon with its set of complicated controls. The youngster expects to be taken along, but is disappointed. He later manages to stow away, and the old man is glad to have him along to share his sights and adventures as they go sailing over towns, bridges, water, building towers, the countryside, the city of Paris, and the Eiffel Tower, as well as other famous landmarks. Evenings they land at places specially designated by Gille and his mechanic, Maurice Baquet, with the latter following on the ground in a car. They spot a deer being hunted and misdirect the hunters, thus saving the animal's life. They land in Brittany to help celebrate a wedding party, and it's there that Baquet accidentally lets the balloon get away with a frightened bridesmaid. Eventually, they do catch up with it and rescue her. They cover a forest fire and the extreme changes in temperature cause the balloon to explode, but they land safely. Baquet has a spare balloon, and they are soon airborne again. They have to change to winter clothes as they reach the Alps, and then they are over the Mediterranean and into warmer weather. Baquet becomes involved in bull hazing in Provence, and the balloon accidentally gets away with the boy, who has fun piloting the vessel on his own. However, it goes out of control. When it looks as if it is to take off toward the sea, the lad is able to jump out when it dips at the water's edge for a moment. It goes off into free flight.

X-RAY: Delightfully simple, colorful, interesting, exciting, and amusing is this fine tale for youngsters or the entire family, much of which is ably narrated by Jack Lemmon. This is the first feature length film by Albert Lamorisse, who wrote and directed "The Red Balloon" and "White Mane," and most of it was photographed from a helicopter in a new system of low-altitude aerial photography called Helivision. There is no trick photography employed. The acting, direction, and production are good, and it should make up well as part of the show in the art spots or in regulation houses as well. Lamorisse did the screenplay while S. N. Behrman did the English narration. Incidentally, the fact that the tale is able to provide a successful meeting of youth and age in grandfather and grandson adds to the effectiveness of the presentation and its attraction for the varying age groups.

AD LINES: "Soar Into Stunning Screen Entertainment"; "A Boy And His Grandfather Have Some Unusual Adventures In The Sky"; "Fun For All The Family In An Unusual Entertainment Thrill."

ALPHABETICAL GUIDE TO 269 Features Reviewed

This index covers features reviewed thus far during the 1961-62 season in addition to features of the 1960-61 season, reviewed after the issue of Aug. 23, 1961.—Ed.

A

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B

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C

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D

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E

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F

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G

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H

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I

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J

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K

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Kitchen, The—74m.—For. 4891

L

La Belle Americaine—100m.—For. 4907
Lad: A Dog—98m.—W8 4931
La Notte—120m.—For. 4915
La Notte Brava—96m.—For. 4911
Last Of The Vikings, The—102m.—For. 4942
Last Year At Marienbad—99m.—For. 4919
Lawless Breed, The—83m.—RE.—U-I 4870
Les Liaisons Dangereuses—105m.—For. 4891
Light In The Piazza—105m.—MGM 4898
Lisa—112m.—Fox 4934
Lolita—152m.—MGM 4946
Lonely Are The Brave—107m.—U-I 4930
Lost Battalion—83m.—A-I 4897
Lover Come Back—107m.—U-I. 4895

M

Madison Avenue—94m.—20th-Fox ... 4906
Magic Sword, The—80m.—UA 4927
Magnificent Tramp, The—76m.—For. 4936
Magic Voyage Of Sinbad, The—79m.—For. 4947
Majority Of One, A—147m.—W8. 4888
Malaga—97m.—W8 4909
Man-Trap—93m.—Para. 4865
Man Who Shot Liberty Valance, The—122m.—Para. 4926
Man Who Wagged His Tail, The—91m.—For. 4871
Manster, The—71m.—For. 4942
Mark, The—127m.—For. 4879
Mask, The—83m.—W8 4883
Merrill's Mauds—98m.—W8 4935
Midnight Story, The—89m.—RE.—U-I 4870
Midsummer Night's Dream, A—74m.—For. 4899
Miracle Of Our Lady Of Fatima, The—102m.—RE.—W8 4871
Miracle Worker, The—107m.—UA 4934
Mr. Hobbs Takes A Vacation—116m.—Fox 4938
Mr. Sardonicus—89m.—Col. 4873
Moon Pilot—98m.—Buena Vista 4901
Mothra—101m.—Col. 4937
Murder She Said—87m.—MGM 4902
Music Man, The—151m.—W8 4927
My Geisha—120m.—Para. 4922
Mysterious Island—101m.—Col. 4894

N

Nearly A Nasty Accident—86m.—U-I 4923
Night Affair—92m.—For. 4879
Night Of Passion—see During One Night
Ninth Circle, The—90m.—For. 4867
Night Creatures—81m.—U-I 4934
No Love For Johnnie—110m.—For. 4895
Notorious Landlady, The—123m.—Col. 4949
Not Tonight, Henry—65m.—Misc. 4871

O

One Plus One—115m.—Misc. 4867
One, Two, Three—108m.—UA 4890
Only Two Can Play—106m.—For. 4908
Outsider, The—108m.—U-I 4895

P

Panic In Year Zero—95m.—A-I 4949
Paris Blues—98m.—UA 4874
Phantom Of The Opera, The—84m.—U-I 4951
Pinocchio—86m.—Buena Vista—RE. 4901
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Pocketful Of Miracles—136m.—UA 4882
Poe's Tales Of Terror—90m.—A-I 4945
Premature Burial—82m.—A-I 4917
Prisoner Of The Iron Mask, The—80m.—A-I 4905
Pure Hell Of St. Trinians, The—94m.—For. 4879
Purple Hills, The—60m.—Fox 4926
Purple Noon—115m.—For. 4891

Q

Queen Of The Pirates—80m.—Col. 4929
Question Seven—107m.—For. 4876

R

Rawhide Years, The—85m.—RE.—U-I 4871
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Ride The High Country—94m.—MGM 4933
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S

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Secret File: Hollywood—84m.—Misc. 4883
Secret Of Deep Harbor—70m.—UA 4875
Sergeant Was A Lady, The—72m.—U-I 4866
Sergeants 3—112m.—UA 4901
7th Commandment, The—82m.—Misc. 4883
Seven Women From Hell—88m.—Fox. 4877
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Silent Call, The—63m.—Fox 4885
Singer Not The Song, The—98m.—W8 4899
Six Black Horses—80m.—U-I 4918
Sky Above—The Mud Below, The—90m.—For. 4951
Some Like It Cool—60m.—For. 4880
Something Wild—112m.—UA 4899
Spiral Road, The—145m.—U-I 4939
Splendor In The Grass—124m.—W8 4866
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Stopover Tokyo—100m.—RE.—Fox 4870
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Swingin' Along—74m.—Fox 4930
Sword And The Dragon, The—88m.—For. 4947

T

Tartars, The—83m.—MGM 4949
Taste Of Honey, A—100m.—For. 4943
Tender Is The Night—146m.—Fox 4898
That Touch Of Mink—99m.—U-I 4935
Then There Were Three—74m.—Misc. 4909
13 West Street—80m.—Col. 4929
Three On A Spree—83m.—UA 4866
Three Stooges Meet Hercules—89m.—Col. 4901
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Two Little Bears, The—81m.—Fox. 4894

U

Underwater City, The—78m.—Col. 4905

V

Valiant, The—80m.—UA 4950
Valley Of The Dragons—79m.—Col. 4877
Victim—100m.—For. 4911
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Viridiana—90m.—For. 4931

W

Walk On The Wild Side—114m.—Col. 4905
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Weekend With Lulu, A—91m.—Col. 4930
West Side Story—155m.—UA 4870
White Christmas—120m.—Para.—RE. 4865
Whistle Down The Wind—98m.—Misc. 4904
Wild For Kicks—92m.—For. 4912
Wild Harvest—80m.—Misc. 4907
Womanhunt—70m.—Fox 4922
Wonders Of Aladdin—93m.—MGM 4881
World By Night—80m.—W8 4850
World In My Pocket—93m.—MGM 4914

X

X-15—106½m.—UA 4885

Z

Zazie—86m.—For. 4915
Zotz!—87m.—Col. 4938



JUNE 27, 1962

SECTION THREE
VOL. 68, NO. 2

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B KIDS' MATINEES

NUMBER B6

Answers "Violence In Films" Charge

THEATRE: Odeon,
ADDRESS: Rutherglen, Scotland
MANAGER: C. Hayden Reed

The meeting of our Boys and Girls Club committee which consists of senior members and discusses programs, presentations, contents and matters of general interest for the smooth running of our Saturday morning performances, coincided with a report in the press that doctors believed that violence in films had a bad effect on children.

The committee felt the matter should be discussed and their view made known. The majority believed that a certain amount of violence in films so long as it was a natural development of the story and not violence for its own sake would not have an adverse effect on children. The only girl present, however, condemned any display of violence.

She said that a certain type of child would be affected by displays of violence but the committee felt that to be so influenced by a film a child would require to have violent tendencies inherent in its nature.

Another committee member expressed the view that children see a great deal of violence in the outside world, some of them unfortunately in their own homes, and that the cinema could not be held entirely, if at all, to blame for outbreaks of crime against children.

Details of the meeting were telephoned to the newspapers which had carried the doctors' report and they were happy to carry the observations. This coverage not only kept the theatre to the forefront; but made the public aware that the film industry is not lacking in its responsibilities towards children.

Many telephone calls and letters were received at the theatre as a result with most agreeing with the committee that the children had a natural tendency towards seeing that justice is done.

"Cold War" Continues; Exhib Raps Toll-TV

HARTFORD, CONN.—Smith Management Company, owner and operator, Meadows Drive-In here, the largest outdoor theatre in Connecticut, introduced a new note in the continuing "cold war" between approaching WHCT-TV, Channel 18, subscription tv project, and Connecticut exhibition.

The drive-in used a top catch-line in newspaper ads: "This is real action . . . not the television kind!"

A treasure hunt was organized. Six small plaster skulls together with credits were placed in shop windows on the main street and children were asked to name the stores. Free passes were offered for the first six correct entries; and though there are more than 100 shops in the street, the theatre was besieged with youngsters and their entries within half an hour of the leaflets being distributed.

A small foyer display consisted of a tea chest filled with empty liquor bottles plus a standee coffin for a macabre effect. Adults were invited to guess how many bottles were involved. There were 120 entries and a bottle of Captain Morgan Rum was presented by the distillers to the winning person.

Balloons were distributed at our sister theatre's Saturday children's club and 1,000 children's painting competition entry forms

were distributed. Three do-it-yourself galleon construction kits were the prizes and 150 entries were received.

NUMBER G22

Puts on the 'Dog' to Bally "101 Dalmatians"

THEATRE: Odeon
ADDRESS: Newcastle-On-Tyne, England.
MANAGER: R. C. Sidney-Wilmot.

Our campaign for "101 Dalmatians" was so comprehensive that details are presented in order of occurrence rather than publicity value. First we conceived "Star Personal Appearance of Pongo and Perdita." Through press contacts we interested Mrs. Graham, a Dalmatian breeder, who loaned two champions to appear on the stage on the Monday prior to playdate. This event was given the full treatment and the only difference from a normal PA was that dog biscuits were presented to the star in place of the usual flowers. The press gave us an excellent coverage.

Next, the Newcastle Evening Chronicle (circulation 280,000) sponsored a "Find the Twins" competition. This drew nearly 4000 entries from the under twelves and the paper's development manager in a letter of appreciation wrote "although we look upon these contests normally as novelties and recognize that they are in main vehicles for cinema publicity, in this case there is no doubt at all that the Evening Chronicle has gained most decided benefit."

We persuaded our Hot Dog Rolls' supplier to bake a monster Dalmatians cake for presentation to a local children's hospital by Pongo and Perdita plus three six week old

G STUNTS-BALLY

NUMBER G21

"Pirate" And Treasure Hunt Bally

THEATRE: Regal,
ADDRESS: Rothesay, Isle Of Bute, Scotland
MANAGER: W. Gourlay

Since we are situated on an island off the west coast of Scotland, MGM's "Morgan, The Pirate" was a natural for exploitation.

A pirate costume was hired for a week and I wore it on every opportunity, making quite a dashing figure as I distributed over-printed balloons and throwaways at various schools and around the town. I got permission to go aboard the ferry-boat from the captain; and also attended a dance at the Grand Marine Hotel and an indoor football match at the Pavilion.



About 300 motor scooters carrying pennants were assembled recently at MOTION PICTURE EXHIBITOR'S London bureau before being ridden in convoy to the British premiere of UA's "Jessica" at the nearby Odeon, Marble Arch. Here, London editor Jock MacGregor gives a helping push to "Jessica," actress Yvonne Buckingham, and Barbara French as UA's Charles Berman and Vespa executives look on.



Herbert I. Brown, manager, Eckel, Syracuse, N. Y., in an arrangement with the New York State Fair Committee, held a miniature State Fair to bally his engagement of 20th-Fox's "State Fair"

recently. Live stock and food exhibits, the appearance of Margaret Bruening, of Rochester, State Fair Queen; and the use of State Fair trams helped bally the show.

puppies. This was covered by TV and went out in two programs.

Four full window displays were obtained in the most important fashion store in the county who for the first time ran a competition with us and presented Pongo Punchos as prizes.

On the opening night we staged the presentation of prizes to the Floral Queen on the stage by the Lord and Lady Mayoress. This enabled us to have a guard of honor of Sea Cadets outside the theatre. In return for this cooperation we were given space at the Floral Fete which was attended by 32,000 people and would normally have cost us \$280.

Three Dalmatian puppies were on display in the foyer every night of play week. A receptionist wore a Dalmatian costume, traveled the city by bus, visited the fete and was on hand to add color at all suitable occasions.

NUMBER G23

A State Fair For "State Fair"

THEATRE: Eckel,
ADDRESS: Syracuse, N. Y.
MANAGER: Herbert I. Brown

For our engagement of 20th-Fox's "State Fair" we went "all out" and tried to do something just a little different to create some excitement in downtown Syracuse and garner as much publicity as possible.

We obtained permission from the city, after arrangements were made with the owner of the building across from the theatre, to hang a four feet x 25 ft. banner across E. Fayette Street, one of the main downtown thoroughfares. Of course, the banner carried "State Fair" copy, starting date, etc.

Advance newspaper publicity and photo coverage was great and we arranged a telephone interview between Pamela Tiffin and the Herald-Journal drama critic and a word for word reprise of it was published in that paper along with a picture of Pamela Tiffin.

We contacted the New York State Fair Committee, which has its headquarters in this city, and arranged for a personal appearance of the current State Fair Queen, Miss Margaret Bruening, of Rochester, for our opening day activities. She appeared, bedecked in her beautiful white "Queen Gown" and was as charming a hostess as one could ask for.

We also arranged with the State Fair Committee to use one of their so-called "trams" in advance of opening date, as well as opening day. The tram may best be described as a small trolley car; and was drawn all through the business section and various shopping areas by a tractor. Of course, it was appropriately bannered, and on opening day the copy

was changed inviting people for free rides to the theatre to see "State Fair" etc. Additionally, on opening day the State Fair Queen rode the tram on two or three of its runs.

Perhaps, the most interesting and productive phase of the campaign from the standpoint of publicity, was a "miniature State Fair" which was held on the sidewalks in the area surrounding the theatre itself. This consisted of exhibits and displays put on by such organizations as the 4-H Clubs, the Grange, Boy Scouts, etc. International Harvester Company furnished a tractor which commanded considerable attention, and the highlight of the displays was a two week old calf, which attracted considerable attention, especially that of the youngsters. Incidentally, a picture of the State Fair Queen feeding the calf earned us a three-column cut in the Herald-Journal.

The local Bond Bread Company has a modified portable merry-go-round which was also set up in the theatre area for free rides for the children. This too, as you might guess, was a favorite with the children.

Arrangements were made with a suburban amusement park to give away 500 tickets which could be used for free rides at any time.

A tie-up was made with a florist who set up plants along the curb line which added considerable color to the whole over-all image of the fair. Music from the "State Fair" album was played over a public address system and all in all the effort drew many people to the street and especially to the immediate area of the theatre and evoked wonderful comments from everyone.

A great deal of publicity was obtained in the preparation of the Fair in that the various organizations sent letters to their respective

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

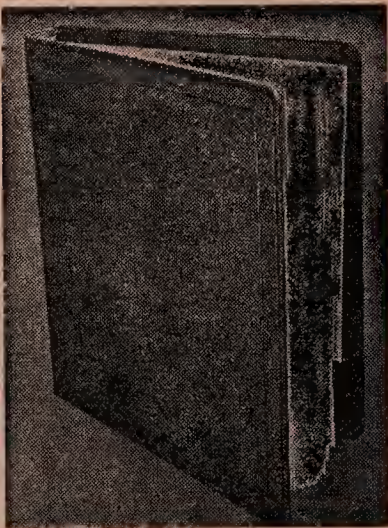
At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000

IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10 1/2" x 12 3/4" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR

BOOK SHOP

317 N. Broad Street

Philadelphia 7, Penna.

members advising them of the Fair and asking for their participation. This, of course, let all these people know that "State Fair" was coming to the Eckel. Furthermore, two radio stations taped portions of the proceedings which were later used as part of the campaign which we had with these stations.

An interesting phase of the campaign was a food judging contest. All exhibitors of the regular State Fair were asked to participate and it was understood that all the food turned in for judging would be given to a charitable organization. Not only did this get us good will; but we received better than 150 entries covering all types of food items such as cakes, pies, bread, preserves, etc. The judging took place in front of the theatre at a noon hour, and drew a very big crowd. Here again was a case of some very good advance publicity as 300 or 400 letters went out to all food exhibitors telling them about "State Fair," etc., and the fact that the regular State Fair food judges were acting as judges in our contest.

Dot Records furnished display material and tie-ups were made with 11 music stores for window displays. Station WSYR played the "State Fair" album as part of their "Broadway At Midnight Show" and Station WFBL used the album as part of their "Show Time" program.

Edwards Department Store gave us a plug, using the Ann-Margaret-Pat Boone still as part of a television set ad; while the music columns in both newspapers gave considerable space to the "State Fair" album.

During the run of the picture, we learned that a local florist was giving away a mink stole for Mother's Day. We immediately contacted him and gave him the idea that the State Fair Queen could select the winning ballot and the whole promotion should be bally-hooed with a parade, float, band, etc. He thought it was a good idea and paid for all expenses involved including the Elks' Band. It gave us two big "State Fair. Now Playing" etc. placards on the float as well as mention on four thousand fliers that were distributed on the streets.

All in all, our campaign was very effective. It created a great deal of excitement and interest.

NUMBER G24

Personal Appearance Of Child Star

THEATRE: Four Star,
ADDRESS: Los Angeles, Cal.
MANAGER: Cecil B. West

For our engagement of Columbia's "Safe At Home" in three of our theatres I arranged personal appearances of nine-year-old star Bryan Russell.

The campaign was arranged four weeks prior to opening date with each theatre handling advertising in their local area. This included newspaper ads and stories, posters, banners and a large window display at the Capitol, Glendale. In the window display baseball merchandise was promoted from a local merchant and made a nice arrangement of Mantle and Maris items.

All three theatres are located in the greater Los Angeles area so arrangements were made for Bryan to appear on two local TV shows which gave us a great push for the appearances and the playing of the film. The first program he made a guest appearance on was "The Tom Hatten Show" which is a children's program on from five to six each week-day. Bryan was on Wednesday, opening day of the film. The interview covered the making of "Safe At Home"; his working with Mantle and Maris; and, of course, the dates and times of his appearances in our theatres.

The second TV show was a dance party show broadcast live from a nearby recreation center. This show is on Saturday from six to seven; and features recording artists. Bryan didn't sing any songs but he sure gave a good idea of the film, where it could be seen and where he would be appearing in connection with it.

Radio Station KEIV in Glendale was very cooperative in plugging the film and appearance on their sportcast starting a week in advance. Also, I was able to tie-in with the

Public Reaction Called Favorable To Movie-Supermarket Ticket Plan



This photo shows the way Albers Colonial Stores in the Cincinnati and Dayton, Ohio, market area chose to display in their store windows the Movie Bonus Theatre Ticket Certificate offer to their patrons. The local participating RKO Theatres supplied one-sheet displays of the current attractions featured at the theatres which could be seen by stores customers at 50% of the prevailing box-office theatre admission price.

NEW YORK—Over one quarter of a million Movie Bonus Theatre Ticket Certificates have been issued for Supermarkets participating in the Movie Bonus Plan. The M.B. certificates are redeemable at 50 per cent of the prevailing box-office admission price at 45 theatres operating in 18 cities.

"Since the Movie Bonus Plan was put into practical operation, the initial public reaction both in theatres and the supermarkets has been most favorable," stated Nick John Matsoukas, president, Movie Bonus Corporation, who pilot-tested the plan in 60 market areas prior to its national launching as a permanent theatre-supermarket tieup.

It was pointed out that the basic results of the first six weeks of application has been as follows: For the theatres, the M.B. plan filled empty seats during the week days and a 12 percent to 15 percent increase on week-ends. An added plus to this has been the 22½ percent average sales at the concession

stand per patron.

For the supermarkets it meant a steadier amount of business from shoppers who came in to buy groceries because they could get their Movie Bonus certificates. It has helped reduce split shopping, particularly with Supermarket companies that give one certificate for every \$5.00 purchase. Most favorable reaction was recorded among the housewives who accumulate the certificates so that the whole family can start going back to the theatres on week days. The good will from the M.B. Plan is undeniable.

Matsoukas pointed out that the Movie Bonus Plan has a great appeal for 60 million people who visit the theatres each week. Because the certificates represent the highest premium value of any given out by supermarkets—national average is .75—it is a most welcome item to the housewife who knows that she can redeem it instantly at the theatre and see the picture of her choice.

Little League in this area and arrange for Bryan to be at their opening game on Saturday afternoon. They gave us plugs on their



Cecil B. West, manager, Four Star, Los Angeles, Cal., had Bryan Russell, starring in Columbia's baseball feature, "Safe At Home," making a round of personal appearances in connection with his playing of the film. The nine-year-old star is seen here at the Glendale Little League ball game accompanied by his mother.

public address system during their practice games. On the afternoon of the appearance there was quite an audience awaiting us. Bryan threw the first ball of the game and autographed gloves for the players.

Transportation for the various appearances was furnished by the Ford Motor Company in the form of a '62 T-Bird convertible and a '62 four-door hardtop.

Our theatres were the United Artists Inglewood, United Artists' Long Beach and the Capitol, Glendale.

Television appearances were on KTLA Channel Five, Los Angeles.

I INSTITUTIONAL

NUMBER I-8

Works Hand In Hand With Radio

THEATRE: Carolina,
ADDRESS: Florence, S.C.
MANAGER: Floyd H. Gainous

Here is something that any theatre can do that helps business.

We have a deal with a local radio station (Continued on page EX-424)

COMPANY
ASSISTS

COLUMBIA announced a major co-op ad campaign had been set by London Fog, a leading manufacturer of rainwear, and their leading retail outlets across the country, on Otto Preminger's "Advise & Consent." Two of the country's leading men's wear stores, Wal-lachs in New York, and Woodward & Lothrop in Washington, D.C., are participating. Wal-lachs ran a large 1200 line ad in The New York Times in conjunction with the film's premiere at the Criterion and Sutton. The ad featured complete motion picture credits and playdate information in addition to art depicting eight of the top stars of the film plus producer Preminger wearing London Fog products. This had previously appeared in London Fog ads in several of the leading Sun-day supplements and national magazines. A similar ad appeared in the Washington Star and featured Trans-Lux and Playhouse en-gagements of the picture in the nation's capital.

MGM-CINERAMA report two of the nation's leading manufacturers of children's clothing have joined the exploitation campaign for "The Wonderful World Of The Brothers Grimm." The two firms, Style Undies and Joseph Love, Inc., both of New York, are currently engaged in the manufacture of children's clothing items which will be re-leased in conjunction with the premiere of the film. Style Undies will feature a complete line of children's sleepwear including robes, nightgowns, pajamas and lingerie. Joseph Love, Inc., will feature a collection of chil-dren's dresses. Backing these new fashions will be national and local ad campaigns with full page color ads in selected newspapers. Both manufacturers have created special "hang-tags" crediting the film and their sales forces will set up window displays and fash-ion shows to spotlight the new trend in chil-dren's fashions.

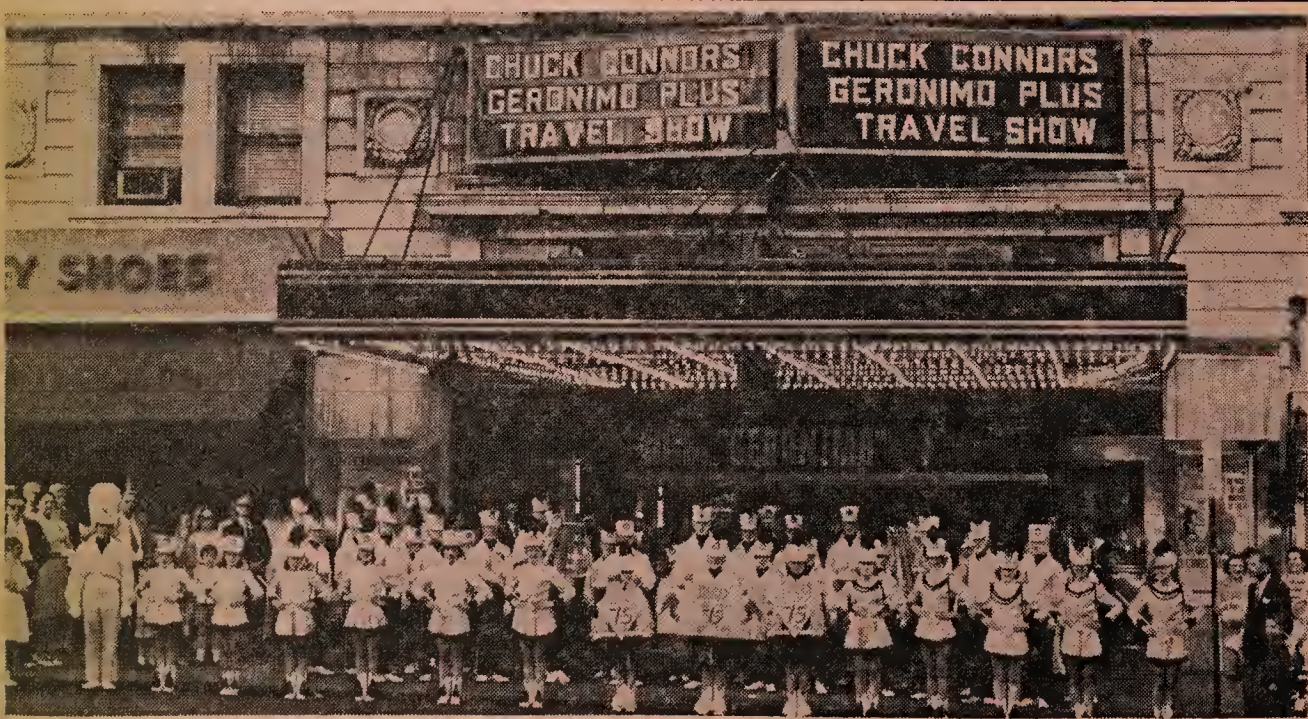
PARAMOUNT'S "Hatari!" safari presenting John Wayne, Red Buttons, Elsa Martinelli and Bruce Cabot in a nation-wide showman-ship cavalcade by plane got under way from Hollywood last week for a barnstorming pro-motional tour of the country's 10 top market-ing areas. In seven of the stops arrivals will coincide with openings of the film. Planned



Not one but two Elvis Presley Fan Clubs—one composed solely of Senior Citizens—converged at the Pix, Hollywood, Cal., for the opening of Presley's new film, "Follow That Dream." Fraternization went so far as a "twist" ses-sion with 11 year old Diane Foraci and Max Mogi, 65.

were circus-styled parades, personal appear-ances by the stars, civic functions, radio and TV newsreel coverage, stunts, etc. Cities to be visited were San Francisco, Denver, Dallas, Detroit, Toronto, Boston, Philadelphia, Wash-ington, Chicago and New York. Fleets of Willys Jeeps, used on location filming, were used in all events along with a menagerie of wild animals appearing in the picture. In addition, a comprehensive music promotion highlighted by an RCA Victor soundtrack album and a score of single recordings for other top labels has been set. Also, book promotions have been set with Pocket Books on a paperback novelization of the screen-play; Dell Publishing Company on a full-color "Movie Classic" comic book; Doubleday on "The Cinema Of Howard Hawks" which is illustrated with scenes from Hawks' im-portant films.

WARNER BROTHERS sponsored a "Music Man" Marching Band Festival in Mason City, Iowa, in a salute to the film. Mason City is the home town of Meredith Willson. Grand prize for the winning band was \$10,781 in RMC Reynolds band instruments; second prize was a Kinsman electronic organ; third prize a Webcor stereo tape-recorder; fourth prize, 100 Norwood music stands; and fifth prize, a Mutschler director's stand. Leading high school bands from 32 states competed. The band contest was followed by the na-tional press preview of the film at the local Palace at which stars of the film, the pro-ducer-director and author-composer Willson joined the festivities.



This promoted band played outside RKO Keith's, Washington, D. C., opening night of United Artists' "Geromimo," saluting the picture as one of the RKO 75th anniversary attractions. Stunt was arranged by Jerry Baker, manager of the theatre.

1962
EXPLOITATION
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In exchange for this we give them a one frame trailer ad on the screen.
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I have cut a tape that plugs the program and is run during the course of the week.

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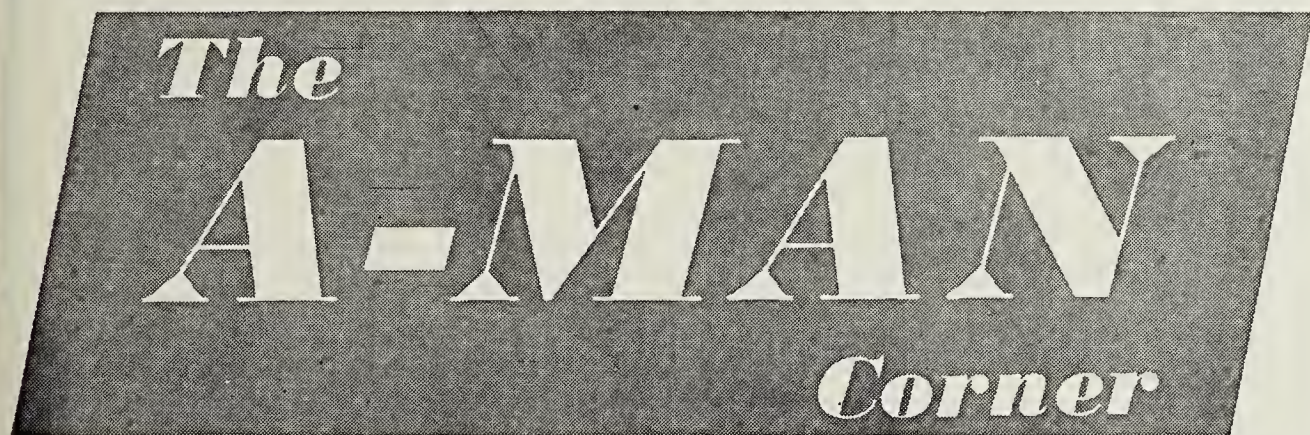
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Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 4, 1962

Volume 68

Number 3

IN TWO SECTIONS • THIS IS SECTION ONE



Skouras Resigns As Fox President

(See Page 6)

Witnesses Seek D.C. Censorship

(See Page 7)

Maurice "Razz" Goldstein was named this week to head sales for Warner Brothers Distributing Corp. The former Allied Artists general sales manager succeeds Charles Boasberg, whose new affiliation will be announced shortly.

Exhibitors Lose A Great Friend . . . See Editorial—Page 4

The Greatest **THRILLER**

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PHANTOM OF THE OPERA"

in Eastman *COLOR*

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HERBERT LOM • HEATHER SEARS • THORLEY WALTERS • MICHAEL GOUGH

ALSO STARRING

Screenplay by JOHN ELDER • Directed by TERENCE FISHER • Produced by ANTHONY HINDS

A HAMMER-FILM PRODUCTION • A UNIVERSAL-INTERNATIONAL RELEASE

SET FOR PRE-RELEASE PREMIERE IN AUGUST

CLASSIC of All Time!



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ANNIVERSARY
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BOOK IT NOW FOR SEPTEMBER PLAYDATES

The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 3

JULY 4, 1962

EXHIBITORS LOSE A GREAT FRIEND

IT'S THE END OF AN ERA for the motion picture industry. There's no other way to describe the feeling engendered by the announcement that Spyros Skouras will retire from the office of 20th-Fox president on Sept. 30.

For 20 years he held the top post at Fox, giving of himself totally to the company and its stockholders. In that time, he earned the respect of every man and woman whose life was in any way connected with the world of motion pictures.

Skouras' magnificent gamble with CinemaScope and the resultant resurgence of motion picture theatres everywhere is an achievement that will be remembered thankfully by every theatreman. His leadership in assuring a steady flow of product to theatres at a time when other sources of supply had dried up to a trickle made every exhibitor his friend.

If exhibition is at all united on important questions, Skouras deserves the lion's share of the credit. The American Congress of Exhibitors (ACE) is his brainchild.

Now his company has had a series of unhappy blows. Pictures didn't pan out as successfully as had been hoped. Expensive



productions were plagued with problems that could not be foreseen. Misfortune piled on misfortune. Through it all, Skouras remained an executive of great stature, and the entire industry was pulling for him to successfully lead 20th-Fox back to a top spot in the motion picture world. We have no doubt he could and would have done just that.

Unfortunately, faced by these problems, reasons of health now force him to step down in favor of a successor to be selected by a committee on which he himself will serve. Whoever this new leader is, he will be fortunate in one respect. Spyros Skouras will continue to serve the company actively in all aspects of its business as requested. He will remain as a director.

For the past several years, MOTION PICTURE EXHIBITOR has conducted a poll in conjunction with the annual LAUREL AWARDS asking what individual has done the most for the motion picture industry in the past year. Each year brings a flood of votes for Spyros Skouras.

Here is a man who has earned the affection and respect of an entire industry during a long and rewarding career.

PLAYING MANPOWER SHUFFLEBOARD

THE MOTION PICTURE INDUSTRY has never been notorious for long tenure in key executive positions. Personnel changes continuously, shifting from company to company and from job to job. Certainly, there are exceptions, men who have held the same high positions for many years, but they are relatively few.

Never before, however, has there been as much shifting and hiring in top sales positions as seems to be currently taking place. The unsettled state may be a reaction to the many problems that have beset the film companies in recent years. It may be a natural process as the Old Guard disappears to be replaced by aggressive young executive talent. Whatever the reason, one need only look at the top sales posts in the major film companies to note the changes.

This week, it was announced as the latest in these moves that Maurice "Razz" Goldstein would move from the top sales spot at Allied Artists to the same post with Warner Brothers, succeeding Charles Boasberg, an able sales executive who is sure to land a key spot with another organization.

Rumors are rampant concerning similar shifts in other companies. It is a time of search and uncertainty as film companies try to find the right executive chemistry to enable them to survive and grow under today's difficult, pressure-packed conditions.

It's a game of manpower shuffleboard and the stakes are plenty high.

Survival, that's all!

ANOTHER PRODUCER'S NIGHTMARE

WITH ALL THE PROBLEMS currently besetting 20th-Fox, the legal war surrounding the cancelled production, "SOMETHING'S GOT TO GIVE" is not without its humorous side. First Fox fired Marilyn Monroe and slapped a damage suit against her. Then Dean Martin walked off the set, refusing to work with replacement Lee Remick. So Fox promptly filed an even larger damage suit against Dean.

Now we learn that Martin has filed a counter-suit against Fox. Meanwhile, exhibitors are wondering just how silly actors can get. Since he split with Jerry Lewis, Dean has

turned out a few clinkers at the boxoffice. He has had a few good ones as well, but is yet to prove he can carry a film as sole star. Jerry on the other hand is still bringing them in at the ticket window and has yet to turn out a loser. Besides which, we never read of his temperament holding up a film.

A friend suggests a new blockbuster starring Elizabeth Taylor, Marilyn Monroe, and Dean Martin, with Marlon Brando as director. The title, "WHY PRODUCERS GET GRAY."

Is that a dream or a nightmare?

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Francis X. Carroll, 69, assistant to 20th-Fox general sales manager Glenn Norris, died at the New Rochelle, N.Y., Hospital. He had been with 20th-Fox since November, 1941. In recent years in addition to being sales analyst and assistant to general sales managers, he was also assistant to **Spyros P. Skouras** in the packaging of films sold to television. He is survived by his wife and two sisters.

Cliff Denham, 83, veteran Victoria, B.C., theatreman and manager of the Royal since it opened its doors on Dec. 29, 1913, died in St. Joseph's Hospital following a comparatively short illness. He is survived by his widow, a son, a daughter, and seven grandchildren.

Monte Pittman, 44, actor, writer, director, died at Hollywood, Cal., Presbyterian Hospital following a prolonged illness. He moved into television production at Warners in 1956. Surviving are his widow, a daughter, three sons, two sisters, and a brother.

Jacob Segal, father-in-law of Abe Dickstein, 20th-Fox sales cabinet member, died in New York City.

MGM Cuts Studio Overhead

Culver City, Calif.—Robert M. Weitman, studio head, announced that Metro-Goldwyn-Mayer's new operational system, which went into effect June 1, 1961, has resulted in the lowest overhead charge of any major studio in the industry.

This is based on a careful analysis of the results obtained during the 12-month period ending June 1, 1962.

Prior to June 1, 1961, MGM's absolute overhead rate for feature pictures was 31½ per cent of all direct charges. Pictures started since that date have borne an absolute overhead rate ranging from the equivalent of a minimum of 18 per cent to a maximum of 21 per cent.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JULY 2

Goldstein To Warners; Morey Heads AA Sales

NEW YORK—Morey (Razz) Goldstein has been appointed general sales manager of Warner Bros. Pictures Distributing Corp., it is announced by Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc., the motion picture organization's parent company.

Goldstein will assume his new post shortly. He formerly was vice-president and general sales manager of Allied Artists Pictures Corp., with which he was associated for 17 years. Previously, he had been with Metro-Goldwyn-Mayer for 20 years in various sales positions.

Goldstein will make his headquarters in the Warner Bros. home offices at 666 Fifth Avenue in New York.

Steve Broidy, Allied Artists president, announced that Edward Morey, executive officer in New York and vice-president, would be in charge of the AA sales department.

MPAA Backs Museum

New York—The board of directors of the Motion Picture Association of America, Inc., agreed to cooperate in developing the Hollywood Museum.

The board acted after hearing a presentation from Sol Lesser, chairman of the Hollywood Museum Commission, on the scope and significance of the Museum in the cultural, creative, and technical phases of the four communications industries of motion picture, television, radio, and recording.

At Lesser's request, Eric Johnston, president of the MPAA, and the presidents of the MPAA member companies have agreed to serve as directors of the Hollywood Museum Associates.

UA Promotes Sumner

NEW YORK—United Artists vice-president Fred Goldberg announced the promotion of Gabe Sumner to the post of national director of advertising, publicity, and exploitation.



BROADWAY GROSSES

"Mink," "Lolita" Show Way

NEW YORK—Led by Radio City Music Hall and Loew's State, the Broadway first runs reported fair business over the weekend.

"MR. HOBBS TAKES A VACATION" (20th-Fox). Paramount reported \$23,000 for the third week.

"A TOUCH OF MINK" (Universal). Radio City Music Hall, with stage show, did \$120,000 Thursday through Sunday, with the third session heading toward \$200,000.

"LOLITA" (MGM). Loew's State garnered \$39,000 on the third week.

"EL CID" (Allied Artists). Warner claimed \$20,000 on the 29th week.

"MY GEISHA" (Paramount). DeMille announced \$11,000 for the third week.

"BOYS' NIGHT OUT" (MGM). Victoria reported \$23,000 for the second week.

"THE MIRACLE WORKER" (United Artists). Astor had \$14,000 on the sixth week.

"ADVISE AND CONSENT" (Columbia). Criterion did \$26,000 on the fourth week.

"WEST SIDE STORY" (United Artists). Rivoli stated the 37th week was \$38,000.

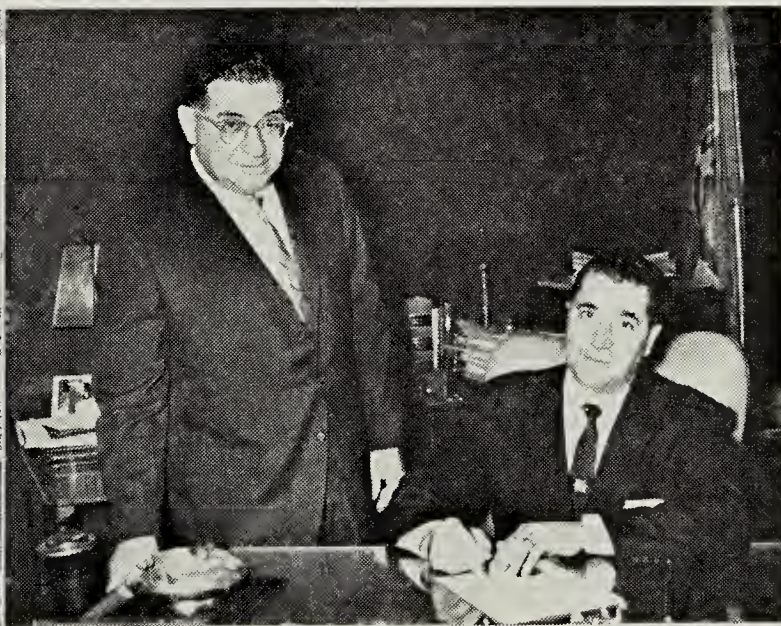
"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace claimed \$22,000 on the 29th road show week.

"THE SKY ABOVE—THE MUD BELOW" (Embassy). Forum did \$27,800 on the first week, and \$17,000 on the second.

AIP Names Shapiro

Los Angeles—Appointment of attorney Barnett Shapiro as legal counsel for American International Pictures, effective Aug. 1, was announced by Samuel Z. Arkoff, AIP executive vice president.

Shapiro was formerly in charge of the legal department of Allied Artists.



United Artist's new release pattern for the Greater New York area placed "The Road To Hong Kong" in simultaneous premieres throughout the area. At left, Sam Kantor, district manager, Brandt Theatres, happily bestows an "award" (looks like a blue-ribbon to us) on "Miss Premiere Showcase"—Lucienne Bridou in real life. Center, Bronx

Borough President Joseph F. Periconi signs a proclamation declaring a Bronx "Premiere Showcase Day," while Louis Klein, general manager of J. J. Theatres looks on. At right, a "Premiere Showcase" sign is being erected on Sunrise Highway, main artery on Southern Long Island, for the Rialto Theatre, Patchogue, one of the 13 "Showcases."

Skouras Resigns As Fox President

**Will Step Down Sept. 30,
Remain As Adviser;
Zanuck, Aubrey Seen
Possible Successors**

NEW YORK—Spyros P. Skouras, one of the last Old Guard studio executives, announced his resignation as president of 20th-Fox at a regular meeting of the board of directors last week.

The resignation, citing ill health as the factor compelling Skouras to step down from the presidency, will take effect on Sept. 30 or "earlier as a successor is selected."

Skouras will be replaced by a successor selected by a committee which will include himself. After his retirement, Skouras will continue to serve 20th-Fox as director, member of the executive committee, and special adviser.

Skouras will reportedly receive \$50,000 a year for life in his new capacity.

The company's announcement that Skouras would abdicate control was received by the press as an expected move.

The announcement was made late in the afternoon, following a full day's meeting of the entire 20th-Fox board. The duration of the session, which continued after the announcement was made at four p.m., indicated that Skouras did not relinquish control voluntarily. The aging film mogul was described by 20th-Fox associates at the studio as "fit as a fiddle" following a recent prostate operation.

Skouras is 69. The one-time St. Louis bus-boy is also a health addict who diets and exercises vigorously. Skouras' older brother, Charles, emigrated to this country in 1907, and sent for Spyros shortly after. Thus began the career of one of the biggest "film families" in the country.

It was reported that Skouras agreed to resign only after other members of the board threatened to quit. This move would have touched off a proxy fight for control of the studio, described by the trade as "fantastically wealthy." As a result of last week's happenings, 20th-Fox stock rose 1½ points on the same day the announcement was made to 20⅜. The high for the year was 39⅜ on the stock, which has a book value of \$36.11.

Stockholders have been at odds with 20th-Fox management since a string of expensive setbacks put the company in the red. In the face of soaring production costs on "Cleopatra," at present the costliest movie yet to be filmed, and the discarding of Marilyn Monroe's "Something's Got To Give," which was scrapped at a cost of \$2 million, action by the 20th-Fox board was anticipated.

Named as possible successors to Skouras were Darryl F. Zanuck, former studio production chief; James T. Aubrey, CBS television executive; Donald A. Henderson, 20th-Fox treasurer and secretary; Peter G. Levathes, executive vice-president in charge of production; and W. C. Michel, chairman of the executive committee.

Last year, the corporation lost \$2.25 million dollars and angry stockholders at the annual meeting demanded something be done. Skouras has maintained that "Cleopatra" will prove to be "The biggest movie made" and reiterated this at the board meeting.

The meeting was attended by all twelve members of the 20th-Fox board. They are

Annual Jimmy Fund Drive Launched By Celebrities

BOSTON—The 15th Annual Jimmy Fund Drive for the Children's Cancer Research Foundation officially opened at a meeting in the Jimmy Fund Building, highlighted by the appearances of Ted Williams and Hollywood's John Wayne and Red Buttons, and keynoted by an address by Dr. Sidney Farber, scientific director, Children's Cancer Research Foundation.

Thomas A. Yawkey, president, Boston Red Sox and the Children's Cancer Research Foundation, announced the drive will continue through Labor Day with William S. Koster, executive director; Joe Cronin, president of the American League; Jim Mahoney, general manager, Interstate Theatres; and Curt Gowdy, "Voice of the Red Sox," general chairman, and Louis R. Perini, chairman of the construction industry.

Dr. Farber outlined the history of the Jimmy Fund from its beginning in 1947, when 18 children stricken with cancer received "total care" through the facilities of the Foundation. "Total care" is now being administered to more than 550 patients at a time.

Jerrold Changes Name

PHILADELPHIA—Stockholders of Jerrold Electronics Corporation approved at the annual meeting a proposal to reorganize the corporate structure of the company and to change its name to The Jerrold Corporation.

According to Sidney Harman, president, the new plan of organization more fully reflects the diversified character of the company which, during the past year, has engaged in a major acquisition and diversification program. In the fiscal year ended last February 28th, Jerrold had the best year in its 14-year history with sales up 51 per cent and net earnings more than double.

Samuel Rosenman, Skouras, Robert Clarkson, Milton Gould, Daniel Hastings, Robert Lehman, John Loeb, Kevin McCann, William Michel, Thomas Pappas, B. Earl Puckett and James A. Van Fleet.

Desilu Will Produce, Distribute For Theatres

HOLLYWOOD—Desilu Productions has announced plans to enter into the production and distribution of theatrical motion pictures.

In an announcement by Desi Arnaz, president of Desilu, it was stated that the first step in the company's diversification plans would be the formation of a distribution company on an international scale which will function as a division of Desilu Sales, headed by Richard Dinsmore.

The new distributing company, with headquarters in New York's Delmonico Hotel, will be headed by veteran film distributor Lewis Ginsburg. Art Greenfield, presently handling Desilu Sales in New York, will shift to Hollywood to handle west coast releasing for the new offshoot.

As a first release, the company announced that "The Scar-Faced Mob" will be ready for a premiere at the Rialto in New York on July 26. Based on the two-hour tv show that introduced the "Untouchables," the picture will star Robert Stack.

Production is slated to begin shortly on the company's second feature, "The Beardsley Story," with Lucille Ball in the lead role.

Arnaz also announced that Tom Seehof, central manager for Desilu Sales, will move to New York to manage the new office.

Boards Approve Merger

NEW YORK—The boards of directors of both the Glen Alden Corp. and Universal Controls, Inc., approved in principle a merger of the two companies.

The surviving company would have approximately 6,325,000 shares outstanding, of which 2,750,000 would be issued to Glen Alden (parent corporation of RKO Theatres) stockholders. The remaining 3,575,000 would go to Universal shareholders at the ratio of 32½ shares for each 100 Universal shares held. Fifty shares for each 100 shares of Glen Alden stock will be issued to Glen Alden stockholders.

Albert A. List, presently chairman of Glen Alden, was named as likely chairman of the combined company, with Carroll M. Shanks, the president of the new company.



(Left) Meredith Willson leads the Mason City parade honoring the Warner Bros. production of his musical "The Music Man" at the biggest band festival ever held. (Right) United Airlines' "Music Man" Special arrives at Mason City airport. Among those on stairs: producer-director Morton DaCosta, stars Robert Preston and Shirley Jones, little Ronny Howard and Mr. and Mrs. Meredith Willson.

Leo Samuels Named Colorama Sales Head

NEW YORK—Jules B. Weill, president, and Carroll L. Puciato, executive vice-president, announce that Leo Samuels will join them in the operation of Colorama Features, Inc., as vice-president in charge of sales. He will make his headquarters in the New York offices at 1501 Broadway.



SAMUELS

Samuels started in the motion picture industry in the home office of United Artists in 1925, and was appointed liaison between stockholders and the board of directors in 1935. The following year he became assistant to the president.

In 1938, Samuels joined Walt Disney Productions as foreign manager. He was promoted to assistant world-wide sales manager in 1946. When Disney formed Buena Vista Film Distributing Co. in 1950, he was appointed president and general sales manager.

He resigned in 1959, and for the past year he has acted as a special home office executive of Warner Bros.

Samuels will be in charge of Colorama's world wide sales and distribution of theatrical feature pictures. Colorama recently has announced a big expansion program. Current feature that will have its premiere in July at the Forum Broadway, is "The Trojan Horse." "Murder on the Campus" also is ready for release, to be followed by "The Mongols."

On the board of directors of Colorama, in addition to Weill and Puciato, are Lester Gutterman, Louis Taxin, and Joseph Kesselman.

N.Y. Variety Luncheon

NEW YORK—Variety Club Tent 35's big summer membership luncheon and rally will be held at Toots Shor's 33 West 52nd St., on Tues., July 10th, at 12:15 p. m. sharp, it was announced yesterday by Chief Barker Charles A. Alicoate.

Harold Zeltner, luncheon chairman, yesterday stated that the program will be a memorable one.

Allied Supports Premiere Showcase; TOA Adopts 'Watch And Wait' Policy

DETROIT—Preliminary support of United Artist's "Premiere Showcase" plan for distribution in the New York metropolitan area was voiced by Allied States' in the current issue of their membership bulletin issued here.

Allied emphasized that the feature of the new release pattern which calls for making features available to subsequent runs 28 days after the opening date will create a continuous playoff of the film. First run advertising publicity, and exploitation would still be fresh, enabling the subsequent run houses to cash in on these efforts.

The bulletin said that "Allied leaders had long advocated this type of continuous playoff, contending that it would produce more attendance and more profits for both exhibition and distribution."

In speaking of spreading the release pattern, Allied said, "It is hoped that New Jersey cities will be included in the multiple first runs. Delayed availabilities are a serious and

House Committee Hears Witnesses Seeking Film Censorship For D.C.

Andrews, Jones Represent Industry At Seattle Fair

HOLLYWOOD—The Association of Motion Picture Producers and Screen Actors Guild have named Dana Andrews and Allan Jones as the industry's official representatives during U.S. Film Week at the World's Fair in Seattle.

The event is scheduled to run from July 2 to July 8, during which time 14 film classics will be shown at the Fair. The two actors will introduce the films to the audiences from all over the world.

Classics to be shown at the Fair are "It Happened One Night," Columbia; "Gone With the Wind," "The Wizard of Oz," "Seven Brides for Seven Brothers," and "Anna Christie," MGM; "Citizen Kane" and "David Harum," 20th-Fox; "I am a Fugitive from a Chain Gang," Warner Bros.; "Shane" and "Sunset Boulevard," Paramount; "Wuthering Heights," Samuel Goldwyn Productions; "All Quiet on the Western Front," Universal; "The Gold Rush," United Artists; and a special subject to be sent by the Museum of Modern Art.

Embassy Announces Co-Op

NEW YORK — The first of a projected group of films to be made by Embassy and Trans-World Productions of Paris was announced here.

Joseph E. Levine, president of Embassy Pictures, and producer Gilbert Bokanowski, head of Trans-World Productions jointly disclosed at a luncheon that the first project, an original story titled "Jeunes Filles de Bonne Famille," will start shooting Sept. 1, in Paris and on the French Riviera.

Budgeted at \$1½ million, the film, a romantic comedy, will be directed by Pierre Montazel from his own script.

An intensive talent hunt is on to find a lead actress to play the part of the young girl in the picture it was reported.

frustrating problem to N.J. exhibitors."

"Multiple first runs and continuous subsequent run playoffs could well solve New Jersey's problem of delayed availabilities," Allied said.

Calling the present distribution pattern in New York "antiquated," the bulletin said that Allied is anxiously awaiting "the results and repercussions of United Artists' bold change." Allied said that the results of the first months of the new release pattern are important since United Artists has a total of 16 releases scheduled for release between now and the end of the year.

In the Theatre Owners of America bulletin, a "watch and wait" policy was set forth. TOA said, "Exhibitors will watch with interest the results of a drastic change in release in first-run policy to be initiated by UA in New York." The bulletin said that if the policy is successful, "it would mean a major change in the New York City release pattern," and probably elsewhere.

WASHINGTON — Witnesses told a House District Subcommittee meeting here to discuss the possibility of censorship for the nation's capital that the industry's code had degenerated into a quest for the "almighty dollar."

Numerous religious, civic, and legislative leaders encouraged the Subcommittee to approve the bills up for consideration, setting up censorship for the District of Columbia.

The bills apply to all entertainment media, but none were exposed to the same withering blasts as was Hollywood and the nation's exhibitors. The measures apply to broadcasting, television programming, and the exhibition of motion pictures. Non-compliance would result in stiff fines and jail terms up to a year.

Attention has been focused on the problem of censorship in Washington because it is felt that it will set an example, legally and as far as incentive is concerned, should the measures be put into effect.

The District of Columbia Board of Commissioners would be charged with setting up regulations fixing minimum ages for admission of persons to public exhibitions, shows, performances or plays containing obscene, indecent, or lascivious language, or of which a predominant characteristic is the exploitation of sex, or the representation of morality in crime, horror, or violence.

Among the more vocal critics of current motion picture content is Rep. Carrol Kearns (R., Pa.), author of one of the two bills and second ranking Republican on the Committee. Rep. Kearns expressed hope that what is being done in Washington will be imitated throughout the nation.

He told the hearing that the 5-4 Supreme Court ruling in the Times Film Case established the opening for a bill of this kind. The Chicago censorship statute was upheld by the Court.

Kearns said that "we have no particular quarrel with the industry, but communities should set up rigid standards for what their children should see." Parents everywhere are protesting the trend towards liberalized fare, he told his committee, and "television as well as Hollywood is putting greatly increased emphasis on sex and brutality."

He said that there was no time to waste and that if the mounting tide of filth was to be stemmed, "we must become concerned today."

Washington columnist Marjorie Holmes also spoke out against the entertainment available to the nation's youngsters. In answer to an objection (the only one raised against the bills being too rigid), she said, "The purpose of government is to restrict and restrain." The newspaperwoman then read ads to the Committee that appeared in a local paper. "These are the people who have the gall and temerity to say it is the parents' fault, not theirs," she said. She said the industry is fighting classification because it will interfere with the exploitation of teens, saying that Hollywood "even baits objectionable films with idols of teenagers like Fabian."

Brought up before the Congressmen was the charge that films present anti-social and immoral behavior in such a light that it appears normal.

There will be further hearings at future dates not yet announced.

Detroit Industry Scene Brightens As General D-I Plans New Theatre

DETROIT—The grey background of the prophets of doom writing downbeat stories on the Detroit scene is slowly lighting up as a better day dawns for the industry here.

Last fall, the old Fisher underwent a \$3,500,000 face-lifting job, and while mainly legit, is still equipped to show films. During the past winter came announcements of two groups that each would build a new theatre.

Now it is announced another circuit will build a new structure in a setting unique to this city. This news was released in Detroit by Melvin R. Wintman, general manager, General Drive-In Corporation, Boston. The development will be called the Carrousel Shopping Center, and its gem will be the Carrousel Cinema, Detroit's first shopping center theatre.

The building itself is to consist of two 1,000-seat auditoriums. Plans call for their connection by a common, spacious lobby. Because of a highly original showing policy, this is to be laid out so as to eliminate traffic congestion, and lines at the box office. It will also contain a lobby art gallery.

The reason for this extreme caution to take care of constant patron turn-over, is that the different bills will be so scheduled that a new show will start every hour on the hour—so patrons can pick time of attending and getting in at the start at virtually their convenience.

The twin bills will be shown in the twin auditoriums, each of which seats on one level. Vision will be unobstructed for all because of grading and staggered push back seats. The latter permit seating or leaving without the need of those watching and listening to stand up to allow ingress or egress.

To promote even better sight, each of the twins will have 54-foot screens; for better audio, stereophonic hi-fi speakers are to be concealed in the walls in all parts of the auditorium. For heightened creature-comfort, the specially-designed air-conditioning systems will also provide warmth in cold weather.

Commenting on his company's policy, president Richard N. Smith of General observed that just as his concern had been a pioneer of drive-ins since 1940, so, since 1951 when it erected its first shopping theatre in Framingham, Mass., it has been a pioneer in the latter field. Indicating its confidence, it has acquired during the past year such facilities in Menlo Park and Cherry Hill, N.J.; Orlando, Pompano Beach, Sarasota, Daytona Beach, and Tampa, Fla. In April it announced beginning of construction of similar units in Houston, Tex., now Detroit, and says Smith, five more will be announced and completed during 1962.

Selection of sites has been governed by rate of population increase. The Cinema Carrousel will arise at Eight Mile Road in Warren, one of Michigan's fastest growing areas, and with Detroit bounding it on its south side across Eight Mile. While there are other drive-ins and theatres in the section, the nearest is approximately a mile away. The economic stability of the community would indicate ample public support.

General is not a newcomer to Detroit. It has for some time operated the East Side and West Side D-I's. General's country-wide total is currently 26 D-I's, 21 suburban indoor houses, plus 12 bowling centers.

It is currently one of the fastest growing entertainment corporations furnishing the public with entertainment.



Ralph Wheelwright, left, vice president for publicity, advertising and promotion for Samuel Bronston Productions inspects advertising art work on "55 Days At Peking." With Wheelwright are director Nicholas Ray, center, and William Schneider, creative ad head for Bronston Productions. Allied Artists will release the film in the U. S., Canada, the Near East and Japan.

Boasberg Leaving WB

NEW YORK—Charles Boasberg announced that he has submitted his resignation as president and general sales manager of Warner Bros. Pictures Distributing Corp.

Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc., the firm's parent company, told Boasberg: "I am accepting this resignation with deep regret and can only extend my best wishes to you, Charlie, in all your future endeavors."

Boasberg, whose resignation from Warner Bros. will take effect shortly, said that he will have an announcement to make at that time about his future activities. He joined Warner Bros. in December, 1957.

MGM-Blaustein End Pact

HOLLYWOOD—After an association of five years, Julian Blaustein and Metro-Goldwyn-Mayer have settled their production-distribution agreement, which still had more than a year and a half to go, and Blaustein will leave the lot within the next few weeks.

The settlement was the result of the inability of the studio and producer to agree on subject matter for his next production.

Picker Proposes All-Industry Meet; Joins COMPO Governing Committee

NEW YORK—Attending his first COMPO meeting as a member of the COMPO governing committee, Eugene Picker successfully argued the need for an all-industry COMPO conclave in the fall for the purpose of further cementing industry relations and for improving the industry's image with the public.

The meeting proposed by Picker would include large and small exhibitors from all over the country as well as representative producers and distributors. Although no definite date was set, it was explained that the meeting probably would be held in September.

The governing committee met in the COMPO office. Attending, besides Picker, were Sam Pinanski, representing TOA; Wil-

Most Amarillo Pix Rated For Youngsters

DALLAS—The Texas Council of Motion Picture Organizations (COMPO) has just completed a survey of the movies shown in Amarillo during the last three months and reports that far more films were exhibited for young people than for adults.

The study revealed that 38 per cent of the movies playing in Amarillo were rated in the young people category, 17 per cent for the family, which, of course, includes small children, and 24 cent classified for mature young people.

Further, the survey showed that out of 318 feature pictures classified, only 21 per cent or about one of every five movies was in the "recommended for adults" category.

Audience ratings are designated by the Texas Motion Picture Board of Review which is composed of 12 women of six different church affiliations. The group, which screens and classifies practically every movie that comes into Dallas, the southwest film exchange center, is an independent body and not under the supervision of the motion picture industry.

Texas COMPO publishes and distributes the Review Board's ratings twice each month as a public service for its member theatres and interested organizations around the State.

Recent criticism of excessive adult film fare from minority groups in the area prompted Amarillo theatremen to request analysis of the movie situation here.

N.Y. "Showcase" Starts Big

NEW YORK—The 13 Greater New York area theatres comprising the first "Premiere Showcases" in United Artists' revolutionary new release pattern on opening day (Wednesday, June 27) grossed a total of \$21,123, it was announced by Arnold M. Picker, UA executive vice-president.

"Based on the overwhelming response by the public, the 'Premiere Showcase' plan is off to a tremendous start," Picker stated.

Fox Promotes Ganis

NEW YORK—Sidney Ganis has been appointed metropolitan press representative for 20th-Fox, it was announced by Edward E. Sullivan, publicity director.

In his new post, Ganis, who joined the film company in early February, will coordinate press activities with newspapers, magazines, and wire services.

bur Snaper, acting as alternate of Ben Marcus, the Allied member of the triumvirate; and Charles E. McCarthy, COMPO executive vice-president.

As presiding officer, Pinanski welcomed Picker to the committee, emphasizing that the MPAA had shown great wisdom in appointing him as its representative on the committee, because of his great experience both in exhibition and distribution.

"For the exhibitors of the country," Pinanski said, "the appointment of Picker means that in the COMPO management there is one more person who knows exhibition's problems and can sympathize with what theatres need. He is a most valuable adjunct to the COMPO administration."

Subsequent-Run Films Make Up Toll-TV Slate

HARTFORD—A special dedicatory program and three feature films kicked off America's first over-the-air subscription television test June 29 on WHCT-TV (Channel 18).

Station manager Charles O. Wood announced that "New Horizons," an introduction to the phonevision subscription system, went on the air at 8 p.m. as the initial telecast of the three year, \$10 million RKO-Zenith test.

This was uncoded and included appearances—live and on film—by Governor John Dempsey, Mayor William Glynn, Senator Thomas Dodd, FCC Chairman Newton N. Minow, and actor Ralph Bellamy.

Immediately following this, the station went into its coded pattern and presented Bellamy and Greer Garson in "Sunrise At Campobello." The charge for this showing was \$1.00.

Wood also released contents of the first week's subscription programming.

Saturday at 6 p.m., the station had three short McGraw-Hill films, "Era Of Water Conservation," "Settling The Plains," and "Life and Times Of the Iron Horse." All three cost 25 cents. At 6:45, "Lad, A Dog" and "Adventures Of The Road Runner" were shown for \$1.25. At 9 p.m. Yul Brynner and Sal Mineo starred in "Escape From Zahrain." The charge for this was \$1.25.

"One-Eyed Jacks" with Marlon Brando and Karl Malden was filmed Sunday at 8:30 p.m. for \$1.00.

Monday had a repeat of "Lad" and "Road Runner" at 7 p.m. for \$1, and "The Pleasure Of His Company," with Fred Astaire, at 9:15 p.m., also for \$1.

Tuesday at 7 p.m. saw a repeat showing of "Escape From Zahrain" for \$1.25, followed at 8:45 by "Splendor In The Grass," starring Natalie Wood and Warren Beatty. This cost \$1.

"Sunrise At Campobello" will be repeated Wednesday night at 8:30. The price, \$1.

"Rome Adventure," with Troy Donohue and Rosanno Brazzi, is Thursday's offering at 7 p.m. (\$1) followed by "Escape From Zahrain," for the same price as before.

Friday at 5:45 will have another double showing of "Lad" and "Road Runner" for \$1.25.

Astor Acquires Pathe

NEW YORK—"Merger is in the air," said George F. Foley, president of Astor Pictures, as he announced that his company has acquired Pathe-America Distributing Company, Inc. It will become a wholly-owned subsidiary of Astor effective immediately. Foley added that negotiations were being conducted with other companies in the field with an eye to further expansion and improved merchandising and economies.

He had no intent to reduce personnel but rather to combine operations for economy reasons wherever possible. They are trying to keep away from "the murderous overhead" which has hurt the major companies. On the other hand, Douglas Netter, executive vice-president, reported that sales staffs were being expanded and that these would work together with the best of the company's franchise holders who would be retained.

Netter expected that this year will see 12 to 15 top pictures released at the rate of one per month plus several specials.

The Washington, D. C., Astor office will be headed by Sheldon Tromberg, who resigned as east central division manager for Continental Pictures. The Cleveland office will be headed by Justin Spiegle. Harry Fellerman has been added to New York.

The NEW YORK Scene

By Mel Konecoff



HOWARD HAWKS, director and producer of the forthcoming Paramount release "Hatari," was in town feeling happy about the reception to his film everywhere. He stopped over enroute to Paris, where he hopes to discover several leading actresses for roles in his next three films, and he noted that a Hollywood casting call brings out relatively small numbers of talent these days.

While on the subject of production, he hit out at the unions and their blasts at so-called runaway production. Asked Hawks, why don't the unions use some of their money to make pictures? He pooh-poohed the statement of one union leader that any picture can be made in Hollywood. He'd like to see "Hatari" made there or "Guns of Navarone," "Three Coins in the Fountain," "Male War Bride," "Counterfeit Traitor," etc.

"All of a sudden," said he, "it's a crime to find a good story that should be made abroad."

Incidentally, Hawks said he wouldn't use Elizabeth Taylor or Marilyn Monroe if you gave them to him for free. Doris Day is okay but she's got commitments, and this leaves only Audrey Hepburn in his book.

The Hawks method of movie making will continue to be based on characters and situation ideas rather than on out-and-out plots. He believed that audiences are sick of "sick" pictures, and bored with most except for the comedies. He likes to do the opposite of what's expected with his screen characters, and the result is intriguing and amazing.

Critics and public alike approve of his films abroad, whereas at home, he felt audiences go for his pictures while the critics are lukewarm in their attitude. He took a vacation from picture making for several years, feeling that he was losing his sense of values, and after due study, he's concluded that too many serious films are being turned out contrary to public desire, which has a yen for the film that's humorous. He commended Walt Disney as having the right approach in most of his films. Hawks also mourned the sense of humor that used to be present in the making of pictures.

His films will be made in color because it offers more competition to tv and because it's just as easy to make a picture in color as in black and white. The end result is often more rewarding. His next three for Paramount release will be "Yukon Trail," a three hour film with John Wayne; "Bengal Tiger," to be made in India with John Wayne; and "Man's Favorite Sport," a comedy to be made without John Wayne. There are no starting dates as they are presently being scripted.

Hawks likes to think that the small fry play an important part in film making. For instance, some theatremen and critics think "Hatari" is too long. Not so, answers Hawks. He had 40 children into a studio screening of the picture, and not one had to leave the room for any reason. Incidentally, he related that he has been running across the same problem that has plagued many a parent. When he wants to take his seven year old son to the movies, he has a "helluva" time finding a suitable one.

NEW THEATRE NOTE: Last week two of the most attractive theatres we have seen in many a moon were unveiled by Donald Rugoff, head of Rugoff Theatres, in his twin-theatres-in-one building, Cinema I and Cinema II. One has 300 seats and one has 700.

The appointments, colors, and materials used in the project, which cost about \$1,500,000 are unusual, colorful, and quite wonderful. A breakdown in detail will be found in our Physical Theatre section.

We are reminded how Joe Levine's "Boccaccio 70" happened to be the opening picture in both theatres. Rugoff, Levine, and Rugoff's vice-president and film buyer and booker, Ed Schuman, were sitting around discussing the picture, with the theatremen a little afraid to buy it sight unseen. There was no print in the U.S., so Levine asked Schuman to fly over to Rome to look at it. Two hours later, he was on a plane Rome-bound where he looked at the picture, first in a projection room with an interpreter at his side and then in a theatre. He liked what he saw, phoned Rugoff with his reaction, and the deal was set. He was home two days later.

There must be a moral there somewhere like the next time you want to complain about being asked to go out of your way to see a picture, remember Ed Schuman.

FRATERNITY NOTE: Terry and Denis Sanders, brothers and film makers, have a film which they produced and directed in that order, "War Hunt," which stars John Saxon. The film played San Diego and Detroit earlier this year on a test basis in regular houses with a commercial action campaign, and UA officials swear it did quite well. Then some one had the idea, why not try it in the art spots on a test basis? This will happen in New York in the not-too-distant future. The blood-letting will be much more genteel in this campaign.

T and D didn't want to discuss budget as it was not considered important by them, and too many people attach to much significance to budgets anyhow. "War Hunt" is the first of a two picture deal they've got with UA, and they like to work on the theory that if they don't do too well with a picture it will at least benefit those connected with it, like giving promising actors a break, technical ditto, etc. When things get slow in the theatrical end, they dabble in commercial film projects and television films.

Art Circuit To Ariz.

COLUMBUS, O.—Louis Sher, who recently moved home offices of the Art Theatre Guild from Columbus to Scottsdale, Ariz., has acquired six Arizona art houses to add to the largest art theatre circuit in the country. The circuit now numbers 29 houses from Ohio to California.

Litton Splits Stock

BEVERLY HILLS, CALIF.—A two for one split of the common stock of Litton Industries was announced by the board of directors of Litton at the regular quarterly meeting here. The split will be payable on Aug. 15, to shareholders of record as of July 31. Broker cutoff will be Aug. 7.

Seven Arts Plans 10 In Next Six Months

NEW YORK—Seven Arts Productions has announced plans to send 10 additional features before the cameras during the coming six months. In an announcement by Eliot Hyman and Ray Stark, who head the company, it was revealed that the schedule for the remainder of the year has been allotted a budget of \$25,000,000.

The 10 new films will augment Seven Arts' current product line-up which includes "Lolita," now in national release through MGM; "Gigot," starring Jacky Gleason, slated for fall release at Radio City Music Hall by 20th-Fox; "The Main Attraction," starring Pat Boone and Nancy Kwan, now on the editing tables for MGM release in the fall; "Two for the Seesaw," in association with the Mirisch Company for UA release; and "The Story of the Count of Monte Cristo," now in release by Warner Bros.

Pictures scheduled for production during 1962 include "America! America!" to be produced and directed by Elia Kazan from his original screenplay. The film will begin shooting in August in Greece and Turkey; "Tamahine," starring Nancy Kwan, to be made in cooperation with Associated British Pictures; "Panic Button," a Warner Bros. release now before the cameras in Rome under the direction of George Sherman, starring Maurice Chevalier, Eleanor Parker, and Jayne Mansfield; "What Ever Happened to Baby Jane" with Bette Davis and Joan Crawford, being filmed jointly with the Associates and Aldrich Company; "Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb," James B. Harris and Stanley Kubrick's modern-day satire starring Peter Sellers; "Of Human Bondage," Somerset Maugham's classic, being produced by James Woolf and starring Laurence Harvey; The "Enchantress," starring Robert Mitchum; "Sammy," Kenneth Hyman's production being written and directed by Kenneth Hughes; "Loneliness of a Long Distance Runner," now being completed by Bryanston in England, produced and directed by Tony Richardson from the novel by Alan Sillitoe; and "Sammy Going South," also a Bryanston co-op now being filmed in Nairobi by director Sandy McKendrick.

Miss Bila Heads N.O. WOMPI

NEW ORLEANS—Miss Helen Bila, secretary to Kermit Carr, president of Paramount Gulf Theatres, took over her official duties as the new president of WOMPI of New Orleans for the 1962-63 term of office. Other officers seated were Mrs. Marie Berglund, first vice-president; Mrs. Bernice Chauvin, second vice-president; Mrs. Lee Nickolaus, recording secretary; Miss Audrey Hall, corresponding secretary; Mrs. Imelda Giessinger, treasurer; Miss Ethel Holton, Miss Charlotte Niemeyer, Mrs. Eugenie Copping, Mrs. Judith Hanmer, Mrs. Emily Landry, Mrs. Thelma Reinert, and Mrs. Della Jean Favre, board members. Miss Bila succeeds Mrs. Favre.

Col. Renews Stock Deal

NEW YORK—Columbia Pictures has announced the extension and further development of the unique working relationship established last year with the Gateway Playhouse in Bellport, L.I.

Joyce Selznick, eastern talent director for Columbia, who originated the tie-up, revealed the company's intention of a stepped-up program for placing new discoveries at Gateway,



The debut of New York's Cinema I-Cinema II drew an impressive array of notables at the benefit premiere of Joseph E. Levine's "Boccaccio '70." Above, Deputy Mayor E. F. Cavanaugh Jr. of N.Y. (extreme right) cuts ribbon while (from left to right) Mrs. Joseph E. Levine, Romy Schneider, Joseph E. Levine and Donald S. Ruggoff look on.

Regazzi Joins AB-PT

NEW YORK—The election of John Regazzi to the post of comptroller of American Broadcasting-Paramount Theatres, Inc., was announced by Martin Brown, AB-PT treasurer.

Exhibits Win Injunction Against Ticket Tax

MINEOLA, N.Y.—Judge Mario Pettoni of Nassau County Supreme Court issued a temporary injunction restraining and enjoining the city of Glen Cove, L.I., from enforcing a five percent admissions tax on its three local theatres.

Interested exhibitors brought suit against the tax on grounds that it violated constitutional rights. The injunction will remain in effect until the disposition of the case is settled at a trial scheduled for this September.

The local exhibitors posted a bond for tax liability in the event that their suit is lost at the trial.

The tax law, born out of political campaigning, is being opposed on the grounds that it violates the state's enabling act and is discriminatory.

In his opinion on the case, Judge Pettoni indicated that the exhibitors have aptly presented the merits of their argument against the tax law. The three Long Island exhibitors had previously won an interim stay of the tax. The action of the three is being supported by the Independent Theatre Owners Association of N.Y., and Harry Smetkin, attorney.

CANADIAN Highlights

By Harry Allen, Jr.

WHILE THE Canadian Government has failed to support any program for the production of motion pictures in this country, it has aided private producers in a research program through the National Film Board. The program, begun after World War II, is under the direction of Gerald Graham, director of technical operations and a former governor of the Society of Motion Picture and Television Engineers.

In explaining the program, Graham says: "We felt that it is one of our fundamental responsibilities. It's obviously one of the things the private motion picture industry in this country can't get into."

In the course of the program the NFB has worked out about a half-dozen major items and dozens of minor developments. The value of the program can be realized from the fact that most developments were modification of standard equipment, so that the problems overcome would soon be defeated in a general way. Indicative of the interest in the NFB's research program are the 200 requests from other countries for its Bulletin on Technical Research, which has a total circulation of 600. A recent card survey showed that 95 per cent of those who get it now want to continue getting it.

Some of the developments of the NFB include a unit for timelapse shots involving a Bell and Howell Superscope camera; exposure meter for light readings in wildlife photography; shock-mounting of the entire stop-motion assembly as a means of removing the loss of sharpness caused by the tiny vibration produced by the running of the camera motor; combining of a number of pieces of small machinery for the hand-drawing of animation film into one "stand"; a scene-marking device for pilot-tone recordings; sprocket-hole modulation; and an automatic notch counter.

Kitty Fisher, MGM, was presented with the first Service Award ever given by Club 6, Toronto, Women of the Motion Picture Industry, at the eighth annual dinner held in Toronto. Presentation was made by Florence Long, one of the founders of the Toronto club and a past international president, who donated a carved plaque of a woman holding a dove of peace for the purpose. The new executive of the club, headed by Mrs. Jean Uttley for the second year, was installed by Mrs. Irene Thomson. Others installed were Florence Long and Joan Shields, first and second vice-presidents; Marcella Lee, recording secretary; Sonia Wener, corresponding secretary; Olive Coppleston, treasurer; and Rita Tulk, Sharon Battle, Mrs. Dorothy Mathieson, Mrs. Elsie Waldron, Uta Frierer, Mrs. H. Koblich, and Mrs. A. Byford, directors. Work of Club 6 in the last year, according to the president's report, included the support of a little Italian girl through the Save the Children Fund and the sponsoring of a bed in the Will Rogers Memorial Hospital, Saranac Lake, N.Y., through a Dimes from Dames campaign. . . . Canada will not be included in the July "Pepsi 'n Popcorn Month" contest this year. Last year's winner was Ivan Ackery, Orpheum Theatre, Vancouver. . . . Walt Disney scouts looking for locations for Sheila Burnford's novel on animals set in Canada. . . . Carl A. Pollock, Famous Players' partner in the Kitchener tv station and in some CA tv systems, was elected president of the Canadian Manufacturers Association. . . . Commonwealth Film Productions, new Vancouver company, began shooting on its first feature, "The Sweet and the Bitter". . . . The Morse, Morse, Sask., has reopened after being closed for over a year. . . . Some 150 Toronto Variety Club barkers and guests saw the 177th handicapped student receive his diploma at the 13th annual graduation ceremonies at Variety Village.

"How I Would Sell . . .

JACK THE GIANT KILLER

UA's "Fantascope" Family Adventure For Summer Pleasure

An Exclusive

SHOWMANALYSIS

Prepared by—

MICHAEL E. LYNN, Advertising, Publicity, and Exploitation Director
George M. Schwartz Theatres, Dover, Del.



ABOUT THE AUTHOR • Although Michael Lynn is 26, he has 13 years experience in this business. At age 13, he started as an usher with the Comerford Theatres in Scranton, Pa. When his family moved to New Jersey when he was 16, he immediately got a job with Walter Reade Theatres, Inc. He became the youngest theatre manager in that chain's history. At 21, he managed the Dover Drive-In, Dover, N. J., first drive-in with wireless speakers and built above ground level. During his stint with

the Army, he was in charge of theatre operation in Seoul, Korea. A year and a half ago, an auto accident almost snuffed out his life, but he returned to the business he loves so well after nearly a half-year in the hospital. He is presently in charge of the promotion of six theatres in Delaware and Maryland. In the summer months, he plays golf, tennis, and loves to water ski. During the winter you'll find him on the snow slopes of Pennsylvania and New England.



I'm not going to start off by saying, "This is a showman's dream," or "This is by far the best exploitation show to come out in a long time." However, I will say that if you take your feet off your desk, roll up your sleeves, and get to work, "JACK THE GIANT KILLER" should be your top grossing show of the summer.

The producers and UA have developed at a cost of \$2,000,000 a startling new process called "Fantascope," that will amaze every viewer, no matter what age. I found myself sitting on the edge of my seat watching Kerwin Mathews battling the not-so-make-believe Giants.

"JACK THE GIANT KILLER" is by far the world's most famous folk legend. This wonderful story has enchanted both children and adults for centuries. Therefore, every person, no matter what age, is familiar with the tale. It is with this knowledge that I will gear my campaign hoping to attract the family to attend as a unit. All newspaper, radio, tv, and accessory material should plug family attendance. Word of mouth will play an all-important role in the success of this movie. At this time of the year, children are out of school and are difficult to reach.

PLENTY of fun and hint of the fantastic adventure qualities of the film can be found in the fine ads, one of which is seen here. Ads play up the "Fantascope" technique which heightens the fantasy effects, and also the fact that this is a dramatization of a tale that has intrigued everyone.

Something **WONDERFUL...**
Is about to happen!



THEY'RE
ON THEIR
WAY TO
THE
MOVIES!



With all these facts in mind, here is how I will go about selling "JACK THE GIANT KILLER."

One month before play time:

Standee—Order your 9 foot, illuminated display as far ahead of playdate as possible. It will dominate any location you decide to put it.

Two weeks before:

Theatre Front—More people in your town look at your theatre than any other business in town. Dress it up. Here is the perfect show to do it with. All you need is two six-sheets and a 24-sheet.

Teaser Trailer—Don't pass this one up! Use it two weeks prior, and when regular trailer arrives, use it as a crossplug if applicable.

Book and Toy Store Display—Arrange for a window display—here of course is a natural tie-up.

One Week Before:

Window Cards—For "JACK THE GIANT KILLER," why not double your usual order. I plan on ordering 400 for our first-run house. Don't forget to put on cards, "Family Entertainment."

LEFT ABOVE, an ad for the feature is coupled with an institutional pitch to build movie attendance. **LEFT BELOW**, a conception of what might be done with the theatre front.

NOW...THE ADVENTURE OF THE AGES...IN THE WONDERS OF FANTASCOPE!

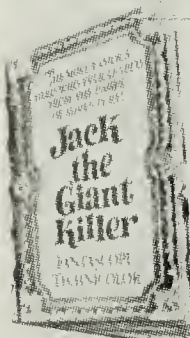


Special Photographic Effects in FANTASCOPE by HOWARD A. ANDERSON Associate Producer ROBERT E. KENT Directed by NATHAN JURGEN A-1 EDWARD SMALL PRODUCTION Released thru UNITED ARTISTS

Starts Sunday-July 15th - For One Week
CASTLE THEATRE - Dover, Delaware



Jack the Giant Killer





(Use of this art restricted to publicity only. Use in paid advertising is expressly forbidden.) **Mat 31B**
 Artist Al Hirschfeld's pen captures one of the exciting Fantascopes sequences in "Jack the Giant Killer." Technicolor adventure opening *TODAY* at the *CAPITOL* Theatre, through United Artists release. Kerwin Mathews, as Jack, fights the gargantuan Harpie in mid-air while Judi Meredith waits to be rescued. Torin Thatcher co-stars as the evil warlock who is able to transform himself into the dragon-like monster here depicted!

EXCELLENT NEWSPAPER ART

Heralds—Mat 302 used with my "Something Wonderful" mat E5 (available through Metropolitan Mat Service) is a fine example of families having fun going to the movies, and in this instance, to see "JACK THE GIANT KILLER." 15,000 will be printed and distributed in all major food stores and also at the theatre.

Three days before, and during playtime:

Street Bally—Use your showman's imagination on this one. I intend to use my Book Bally (see illustration).

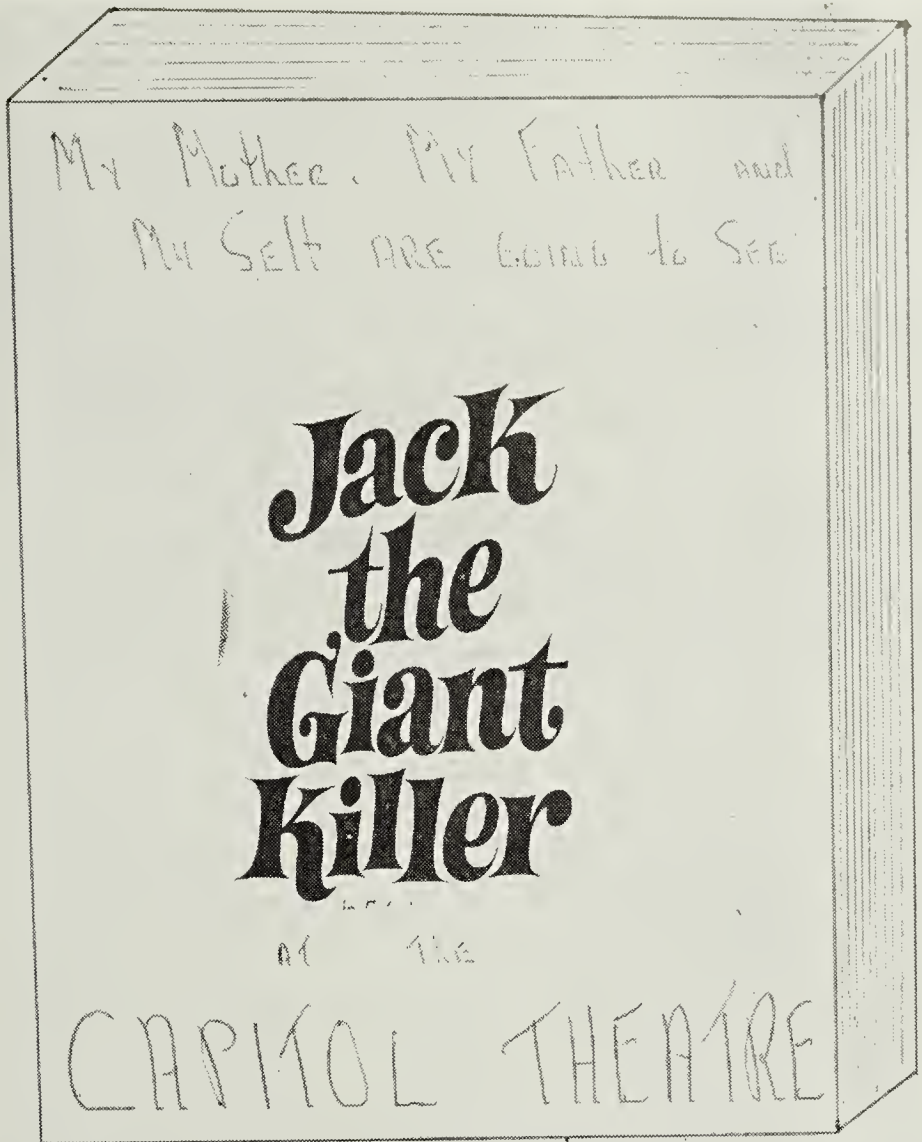
Newspaper Publicity—When was the last time you took your newspaper editor out to lunch? Mat 303 can be used very effectively for publicity purposes. Do you know that 90 per cent of all newspaper readers read the comic page? Ask your local editor if he would run on the comic page these three insertions, starting on the third day before you open. If he will not do this, ask him to use artist Al Hirschfeld's cartoon.

Radio—Again, let's appeal to the families. My copy will read something like this:

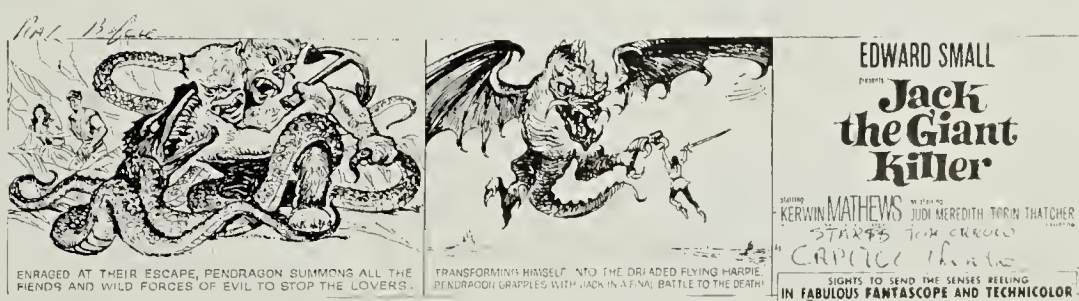
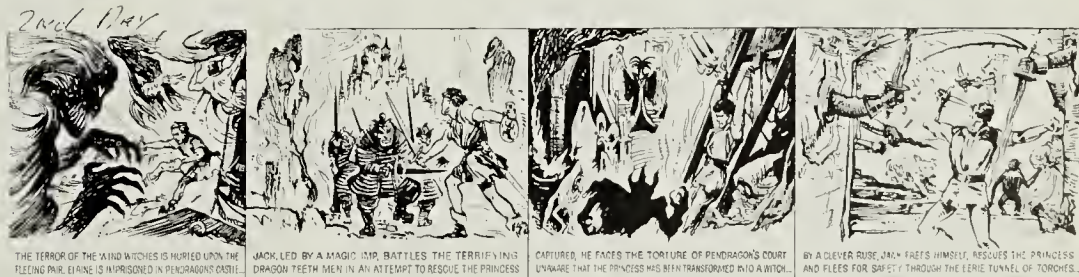
"A Special Announcement. If you're a parent, do you know that one place where families go most often is to their local movie theatre? To really enjoy your hours together, take your family to the movies . . . **OFTEN!** And for ideal family entertainment, see 'JACK THE GIANT KILLER' at the Capitol Theatre . . . You'll find adventure . . . comedy . . . and romance. 'JACK THE GIANT KILLER' will please every taste, every mood and every age. See 'JACK THE GIANT KILLER' now playing at the Capitol Theatre . . . and bring the family."

Sound Truck—I have been using a sound system for over a year and have found it highly effective. My sound truck will play a very important part in my promotion. If you do not own a sound system, they can be rented for around \$10 a day. Broadcast in areas where children are most likely to congregate—i.e. playgrounds, day camps, lakes and beaches, etc. Don't forget to ask the kids to bring Mom and Dad.

This much I know—"JACK THE GIANT KILLER" can keep your box office ringing. All it needs is the expenditure of effort—in other words, **WORK.**



ABOVE, a walking book street stunt captures attention. BELOW, a comic strip based on the film is a natural for local newspapers.





LONDON Observations

by Jock MacGregor

"YOUR HOUSE is in a quiet spot not far from the Odeon, Marble Arch. Isn't it?" stated as much as queried UA's Charles Berman. I agreed. "Then," he continued, "you wouldn't mind if a few scooter riders assembled there before being led by a blonde model to the 'Jessica' premiere?" It was no doubt mention of the model that made me say "Yes." Slightly facetiously, I warned that he had better restrict numbers to say—500. He nodded and I added: "I take it you'd like me to lay on cocktails and eats for press and others, invite some stars, and have a room for 'Jessica' to don her shorts?"

Charles took me literally and was away saying: "That'd be wonderful. We'll be around at 7." I wasn't sure for what I had let myself in but prepared for the worst. Charles arrived first and was impressed with the spread. Other UA boys, headed by exploiteer Charles Bell, and "Jessica" followed. Then came actress Yvonne Buckingham and more glamor—Vespa executives and photographers. Alas, I had to cut the party short. Outside were some 300 motor cyclists with "We're Off To See 'Jessica'" streamers. Three policemen arrived to control them. With revving engines and many unsuppressed ignitions, the cavalcade was off and every tv set in the district was affected—that touch I enjoyed!

The neighbors are no longer friendly and hope it is only rumor that this was just a rehearsal. I now appreciate the feelings of that Wardour Street publicist who used to query the ABC exploiteers' enthusiasm for giant floats, adding that he never saw them. The boys pointed out that they were barred in central London but, so that he could be educated, had one parade outside his suburban home on a Saturday.

Another gay, offbeat promotion in which I wholeheartedly joined was when MGM's Ron Lee invited me to a "Boys Night Out." The invite carried such tasty come-ons as: "Men This Is It!"; "Females Strictly Forbidden"; "RSVP—Wolves Club." With appetite whetted, I found net stockinged showgirls to serve eats and drinks in MGM's preview theatre. The boys were so engrossed in the comedy that it was not until they got back to the bar that it was realised the girls had been discreetly sent home. And wives, that is the true story of what happened no matter what they told you about Ron Lee's "Boys Night Out" or the reason for the boxes of chocolates!

And continuing this week of showmanship, Peter Rogers hosted a Pinewood Studio lunch for the press to meet a "new, colorful, glamorous star with staggering vital statistics." I bit and found myself faced with 33,600 lbs of gleaming paint and hissing steam—an old time showman's steam traction engine! The title, "The Iron Maiden," should have warned me. As she consumed tons of coal, I joined Peter, director Gerald Thomas, Nat Cohen and Stuart Levy, who are distributing in the UK (Columbia has the American rights), and the stars (human variety) Alan Hale, Jr., Jeff Donnell, and Anne Helm, who had come specially from the States. The Duke of Bedford is making his acting debut in the comedy, playing a Duke.

SAM ENGEL met the press to discuss "The Lion," and John Ware took the all to rare step of showing a reel from the cutting copy. Not only did this pack a shock that literally had us on our seat edges, but it provided plenty of talking points. There is a risk in that so many in the trade and press are not used to seeing cutting copies, do not realize they are ungraded and scratched through handling, or understand working marks, with the result they may fear poor quality. 20th-Fox has a real big one here. . . . Columbia burned the midnight carbons on Saturday when "Harold Lloyd's World of Comedy" was previewed to comedians and show folk at the Columbia. There was a terrific ovation for the star when he was introduced on the stage by Peter Ustinov, and he was greatly moved. These Saturday midnight shows draw really impressive celebrity studded audiences, and it is a shame that it is not convenient for the press to give the coverage they merit. Indeed, many publicists must get depressed by the attitude of some editors to most things created to put over a picture or a premiere. . . . Congratulations to former theatre manager and publicist Euan Lloyd on being appointed by Carl Foreman his vice-president in High Road in succession to the late Irving Rubine, who died so tragically in an air crash. Euan will stay here during the production of "The Victors," which Carl is directing as well as producing with Rosanna Schiaffino, Simone Signoret, Romy Schneider, Christine Kaufman, and Melina Mercouri, but will later spend much time in America. . . . In town for a whirlwind visit, Max Youngstein soon had his coat off to press preview the MGM-Cinerama trailer of "How the West Was Won," talk about the new features, and announce that surveys were being made of Manchester and Glasgow theatres in the hope of finding one suitable for Cinerama installations.

Levy to American-Int.

NEW YORK—Samuel L. Seideman, vice president in charge of foreign distribution for American International Pictures Export Corporation, announced the appointment of William (Bill) M. Levy as Director of European Distribution and Sales for AIP.

Mr. Levy has had extensive experience in world-wide sales. Prior to his association with AIP, he was Sales Manager for Continental Europe for United Artists and General Sales Manager for the United Kingdom for Columbia. He will headquarter in London for the present.

"Lawrence" Producer Confers

NEW YORK—Sam Spiegel, co-producer with director David Lean of "Lawrence of Arabia," has arrived here from Europe for a series of conferences with Columbia home office executives to set up policy for year-end playdates on the epic film.

Spiegel will meet with A. Schneider, president of Columbia; Leo Jaffe, executive vice-president; M. J. Frankovich, first vice-president; Rube Jackter, vice-president and general sales manager; and Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity.

New Cinerama Report Cites Rapid Progress

NEW YORK—"Cinerama, Inc., has made important strides toward realizing its plans and achieving its goals," it was stated by Nicolas Reisini, president and chairman of the board, in the film company's annual report to stockholders.

Principal photography has been completed on both of the new Cinerama story pictures, and they are now being readied for distribution. "The Wonderful World Of The Brothers Grimm" will open on Aug. 8 simultaneously in 14 key cities of the U.S. and Canada. By the end of August, an additional 14 theatres will be exhibiting this picture, and by the end of this year an additional 32 theatres will be showing the film—making a total of 60 theatres in the United States and Canada by the end of 1962.

On or about Oct. 15, "How The West Was Won" will be released in Cinerama theatres abroad; it is scheduled for exhibition in 27 such theatres by the end of the year and 13 additional theatres during the early part of next year—making a total of 40 theatres in foreign countries by early 1963.

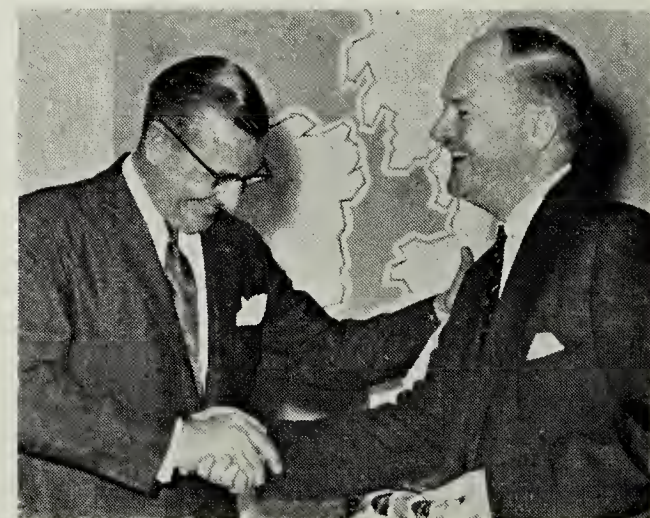
An increase of almost 100 per cent in the number of Cinerama theatres since the last annual report has been accomplished. There are now 53 theatres ready to exhibit the new productions in the U.S. and Canada and 27 theatres in foreign countries.

The exhibition of Cinerama pictures in a portable theatre traveling from town to town in France was a great popular success. Cinerama is now negotiating with British, German and Italian groups for further Itineramas, based upon the same principle of no investment by the company.

Net earnings for 1961 were \$336,000 or 12 cents a share, compared with \$11,000 or less than one cent a share for the preceding year. These figures are based upon a new, more rapid amortization policy. Also, as of April of this year, Cinerama paid the final installment on the \$3 million loan received from Prudential Insurance Co. in 1959 for the purchase of the five original Cinerama films and other assets from Stanley Warner Corp.

Essex Shifts To Para.

HOLLYWOOD—Essex Productions' executives and staff move over to Paramount studios from Samuel Goldwyn Studios. Essex executives involved in the move-over are Executive producer Howard W. Koch and publicity director Charles A. Moses.



Universal's Fred Thomas entertained exhibitors and the press to a 50th anniversary champagne celebration lunch in the Rank Film Distributors office in London and presented pens to the company's three longest standing customers. In the absence of Scotland's leading exhibitor Sir Alexander King, he called on MOTION PICTURE EXHIBITOR's Jock MacGregor to receive it.

ALBANY

Leonard L. Rosenthal, film attorney and regional vice-president of New York State Allied Theatres, pleaded the industry of up-state New York's case for an exemption of "youth and aged" from the provisions of the Jerry bill before the Minimum Wage Board of the State Labor Department. The bill would increase the minimum wage to \$1.15 effective Oct. 15. . . . Variety Club is reported to have netted \$3,200 on street sales of The Knickerbocker News and Times Union. Advance sales of approximately \$4,000 for its Camp Thacher fund drive were also reported. This amount exceeded the totals from the same sources for last year, when \$9,000 was raised at a premiere of "Alamo" at the then newly remodeled S&W Strand. Chief Barker G. David Rosen, assistant to the general manager of WAST-TV, thanked the officers, members and volunteers (many from the newspapers) and the newly-organized barkerettes of Tent 9 for their enthusiastic co-operation. Special thanks were in order for Jack Stein, circulation manager of the TU and Knickerbocker, from Rosen "without whose support the campaign could not have been successful." . . . "Horror" shows, sex hygiene films and birth pictures have been strongly advertised for several out of town theatres. Speakers and lecturers are billed with the programs. Most of the dates were at D-I's, though two were shown at indoors. . . . Jim Salep is now assistant manager of the Hellman Memorial, Albany, which recently closed an extended run of "West Side Story." Next road shower at the 1,000 seater is reportedly "El Cid." Dave Weinstein manages the house for Neil Hellman. . . . SW zone manager Charles A. Smakwitz was reelected a director of the Downtown Development Corp. . . . Alan V. Iselin completed a \$75,000 refurbishing of the Super 50 D-I, Schenectady. Improvements included a new attraction board, paved entrance, electronic cashiers, and well equipped children's playground. Ray Johnson manages the 1,000 car airie. . . . Samuel Rosenblatt, president of Acme Theatres, and former chief Barker of Tent 9, has assumed active control of the corp. according to filmrow.

ATLANTA

Richard F. Wolfson, vice president of Wometco, Miami, has been elected to the board of directors of the City National Bank, Coral Gables. . . . Harry Gabriel, manager of the Wometco Town, Miami, and his wife are celebrating their 40th anniversary. . . . New managers in the Florida Theatres circuit are Curtis Howard at the first-run Beach; and Alvin Hodge at the sub-run Rialto, Orlando. . . . LaMar Serra, vice president and general counsel of Florida State has been elected treasurer of the Jacksonville Chamber of Commerce. . . . The Variety Club rooms of Tent 21 atop the Atlantan Hotel were the scene of the 1962 Installation Ceremonies of the Atlantan WOMPI's. Mrs. Mary Webb, executive director of the Georgia Society for Crippled Children was MC. New officers are: Mrs. Bernice, president; Miss Anite Wright, second vice-president; Mrs. Johnnie Barnen, first vice-president; Miss Katherine Moore, corresponding secretary; Mrs. Lois Cone, treasurer; Mrs. Nell Middleton, recording secretary.

BUFFALO

In connection with the showing at the Center of "Mr. Hobbs Takes a Vacation," manager Ben Dargush arranged a contest



Foster Grant and Cinerama officials are seen completing details of the group ticket contract under which 1400 of the plastics company's employees and their families will attend a Boston showing of the MGM-Cinerama release, "The Wonderful World Of The Brothers Grimm." Seated, left to right, are Harry Goldberg, director of special services for Boston Cinerama; and Zarmair Shepherd, director of the Foster Grant recreation program. Behind them, same order, are Charles Loiselle, assistant treasurer of the plastics company; and Max Schall, managing director, Boston Cinerama Theatre. This is the first group theatre booking for the George Pal production, which opens in 15 cities in August.

with radio station WGR through which, in association with 20th-Fox, the theatre offered free hotel accommodations for a party of four for a full week at the Sheraton Motor Inn in New York City, as the big prize in a contest through which entrants were asked to estimate the highest temperature in Buffalo on July 4, along with the time. . . . When Ed Miller played "Poe's Tales of Terror" at the Paramount, he arranged a contest with radio station WUFO through which he offered guests tickets to see the picture to the first 25 persons who sent in the best stories about their sagacious Black Cats. He also arranged a drawing contest with a local sheet, offering guest tickets to those who sent in the 25 best colorings of a line drawing of a scene from the picture. . . . Marion Gueth, for many years associated with the distribution and exhibition departments of the industry, soon will be married, according to reports along Film Row. Miss Gueth's last association with exhibition was as secretary at the offices of the Motion Picture Theatre Owners of N.Y. State, western New York zone when George Gammel was president of that now defunct organization. . . . William Brett, president and general manager, Skyway Drive-Ins, the Niagara and the Lake Shore and co-representative for New York state for the Will Rogers fund campaign will attend a meeting in Saratoga Springs on June 28 and 29, when plans will be discussed for the drive. While in Saratoga, Brett and other delegates to the meeting resided in the motel operated by Herman Robbins, head of National Screen Service. Syd Cohen, president of Allied Theatres of New York State Inc., also will attend the meeting.

CHARLOTTE

The Association of Women of the Motion Picture Industry has appointed Mrs. Gene Barnette, New Orleans, chairman of the by-laws committee to replace Jane Ella Moriarty of the same city, WOMPI President Mrs. Myrtle Parker announced here. Miss Moriarty has accepted a position outside of the industry. The theme for the WOMPI's Kansas City convention, Sept. 7-8, will be "Heart of America."

CHICAGO

Fred Cory, Surf manager, vacationed in New Orleans. . . . National Theatre Advertising has acquired more space by its move from Suite 206 to Suite 201 in the same location at 1325 South Wabash Ave., Chicago. The company, headed by Joseph Berenson, is celebrating its 28th anniversary this month. . . . Si Griever's booking agency has added more space to its headquarters at 1020 So. Wabash Ave., Chicago. The agency has added the Glen and Music Box theaters to its list of theaters for which it does the buying and booking. . . . Paul Levine, vice president of Union-Kingsley, had recent conferences with Charles Teitel. . . . Paramount has delayed Hank Ehrlich's transfer to the New York office from the Chicago midwest exchange while he works with his successor publicist here, Robert Miller, on Detroit openings of "Counterfeit Traitor," "Escape from Zahrain," and "Hell Is for Heroes." . . . Dave Lipton, vice president of U-I and who started in movie business as a B and K office boy here, was in town for the recent premiere opening of "That Touch of Mink." . . . Golf Mill's theatre art gallery is featuring landscape and portrait painting by Robert H. Floodstrand. . . . Charles Einfeld, vice president of 20th Century-Fox, while in Chicago conducting meetings concerning up-coming exploitation campaigns for "The Longest Day," commented on these possibilities concerning "Cleopatra": The film may be turned over to various charities for the first seven nights, with 3 or 4 theaters participating. Then, the film will be shown in only one theater, not yet been selected. . . . "Ben Hur" is currently being shown at the Evanston theater, Evanston, Ill. at regular prices. . . . American International's Alice Dubin has been on vacation. . . . Roy J. Rogan, 69, theater manager in this area for almost 50 years, died in St. Joseph Hospital, Joliet, Ill., after a brief illness. He had been district manager for the Publix Great States Theatres for more than 30 years. Mr. Rogan started in the theater business in Aurora, the place of his birth. In 1914 he moved to Joliet where he managed the Orpheum Theater, closed some years ago. Later he became the first manager of the Rialto Theatre, Joliet, and was responsible for many of the major productions there. Surviving are three sisters and two brothers. . . . Oscar Willis Courtney, 85, retired vaudeville performer remembered by many on film row, died in Northwest Community Hospital in Arlington Heights. . . . Chicago's May theatre tax was \$26,203.27, a 20 percent increase over the tax collected in the same period last year. The total tax collection for the first five months of the year was \$156,127.00, a 25 percent increase over the same period last year. . . . Henry Rhyen, operator of the Family Drive-In Outdoor, Grayslake, Ill., has taken over the Antioch theatre, Antioch, Ill. from William Goldway. Goldway is retiring and will live in Florida. . . . Andy Nichols, formerly manager of the Windsor theater until it was razed, is presently with the Esquire theater in charge of publicity. . . . Hilltop Drive-In, Joliet, Ill., reopened this spring after installing a new fence and completely renovating all installations. . . . Charles Good has taken over Paul Back's office managerhip of Chicago Buena Vista exchange. Back is presently in charge of the company's New Orleans offices. . . . Will Rosenow, veteran salesman for United Artists and well known on film row, died from a heart attack. His burial took place in Buffalo, New York. He leaves surviving, a wife and daughter. . . . Demos Brothers have broken ground for a new hardtop movie house.

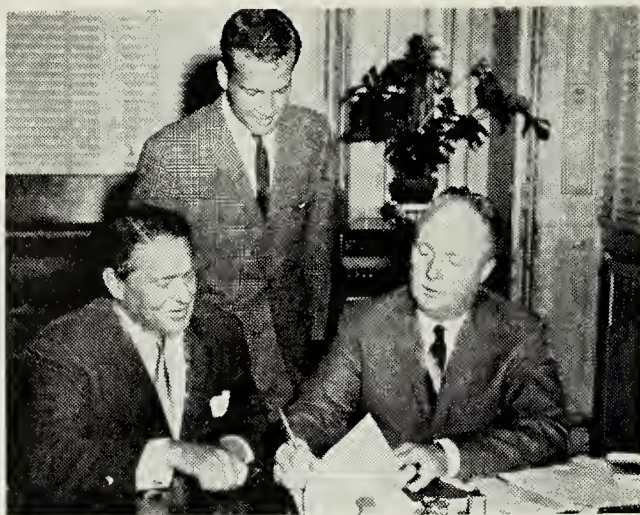
CINCINNATI

Film Row congratulated Robert Borack, son of William Borack, president, Tri-State Theatres Services, and Stuart Fox, son of Phil Fox, Columbia manager, upon their graduation from the University of Cincinnati in mid-June. Robert Borack, who majored in business administration at the university, joins his father and brother, Phillip, in operating Tri-State Theatre Services. Stuart Fox plans to continue his studies in the creative field in the fall. . . . Phil Chakeres, president, Chakeres Theatres, has returned to his home in Springfield, O. after spending the winter in Florida. . . . John Hewitt, Bethel, O. exhibitor, passed out cigars last week in honor of his son, born June 11. . . . H. W. Hill, is new manager of Chakeres's Colony, Hillsboro, O. . . . Tri-State Theatre Services is booking and buying for the Family Drive-In, Manchester, Ky., for owner, John E. White. . . . "Eegah" which has a saturation of 75 situations in this area, is being promoted by the star Ronald Kiel, and producer Arch Hall. . . . Maria Van Slyke, publicist for "The Wonderful World of the Brothers Grimm," was in town recently and featured in the Enquirer's women's page telling how to travel light and still look good. . . . Featured lately in the news was Joe Alexander, RKO district manager and manager of the Albee, who is trying to top the \$38,000 gross piled up by "The Robe" in 1953, in an effort to make the 76th RKO year a banner one.

COLUMBUS, O., NEWS—Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, and his wife are on a business and vacation tour of the midwest. Prickett attended the National Allied board of directors meeting at Chicago and the meeting of the 1962 convention committee there. . . . Ed McGlone, RKO city manager; Ron Pataky, theatre editor, Citizen-Journal; and Samuel T. Wilson, theatre editor, Dispatch, plan to attend the world premiere of the MGM-Cinerama feature, "The Wonder World of the Brothers Grimm," in Denver July 13-14. . . . Sam Shubouf, manager Loew's Ohio, announced a midsummer booking of Otto Preminger's "Advise & Consent."

DALLAS

City of Hope's Dallas Men's Club chapter will sponsor the premiere showing of "The Wonderful World of The Brothers Grimm" at the Capri on Aug. 15. All proceeds will go directly to City of Hope headquarters in California. It was hoped that a minimum of \$5,000 could be raised through the premiere showing. A special "gold row" of seats will be sold for \$25 each. . . . Marie Powers has joined the staff of Trans-Texas Theatres and will serve as secretary to Jimmie Brassell, booking manager for the circuit. . . . The Stevens celebrated its first anniversary featuring Spanish language films, Owner Manuel Avila will highlight the occasion with personal appearances of Juan Mandoza, Manolin & Shilinsky, the Cantu Sisters, and The Nixons. Avila has also announced that he will remodel the theatre and install a new Walker screen and Alexander Smith carpeting. . . . "Lolita," the controversial James Mason Film, has been given a July 3 opening here at the Esquire. . . . Funeral services were held for James H. Foster, 42. In addition to other duties in the McLendon Corporation, he was chief executive officer for McLendon Radio Pictures, a Dallas based independent feature length producing company. . . . Emory Austin, publicity-exploitation director for Metro-Goldwyn-Mayer, was in conferring with officials of Trans-Texas Theatres regarding the



Sack Theatres Week will be observed in Boston July 18-24. With Mayor Collins as he signs proclamation are Benjamin Sack, left, president of the five theatres, and son, Jerry.

opening on Aug. 15 of the Cinerama feature, "The Wonderful World of the Brothers Grimm" at the Capri. . . . Gene Welch, Capri, Dallas; LeRoy Ramsey, Hollywood, Fort Worth; Don Burroughs, Burnet Drive-In; and Glyn Morsbach, Chief Drive-In, Austin, Tex., were winners in the recent Trans-Texas' Big Three managers drive. . . . Dowlin Russell, president, Lone Star Theatres, has announced the birth of a baby son, 11 lbs. 9 ozs., named David Lowell, after his grandfather. . . . A new summer policy will make its bow at the Esquire for "West Side Story," the Academy Award winning film now in its 17th week at the Esquire. During the summer months, all balcony seats are unreserved at \$1.50 for any seat for Sunday through Friday evening performances, and for Saturday and Sunday matinees. For Wednesday matinee and Saturday evening performances, balcony seats remain reserved and at regular prices, \$1.25 for Wednesday matinee and \$2 for Saturday evening shows. There is no change in the lower floor policy at the Esquire.

DETROIT

From Allied States national headquarters here, executive secretary Milton H. London states the next meeting of the board of directors has been set for Aug. 6 and 7. The locale will be the Hotel Concord, Kiamesha Lake, N. Y. . . . The Royal Oak, Mich., Movie Censorship Committee has submitted two recommendations to City Attorney Allan G. Hertler, who in turn submitted them to the City Commission, which adopted the changes in the City Ordinances on first reading unanimously. (A second reading is required to make them law, and it seems a certainty they will be passed.) The first recommendation has to do with changing the name of the committee. Recently the 22-year old committee was criticized because "Never On Sunday" was shown here. The present name is misleading, inasmuch as the committee may only make recommendations, either to the industry or the City Commission, but has no power to enforce them. The second was presented at the request of exhibitors to change an ordinance which prohibits giveaways. While it is not the intention of moviemens to revive the ancient "costly competition," they do wish to hand out selected inexpensive items to promote attendance. They have in mind such items as records of singing stars appearing in current movies. The Committee is quite an unusual thing. It is composed of civic-minded citizens who serve without pay, and are asked by statute to serve the best interests of the community and local exhibitors by making suggestions to be enacted into law. Its present composition is Mrs. Jerome Wayne, chairman, and Mrs. Pearl Potter, Mrs. James Sullivan, and Claude Bracey.

HOUSTON

Basil Rathbone, internationally known stage, screen, and television performer, will be the principal guest attraction for the Texas Society of Architects convention to be held in Houston Oct. 24-26. He will serve as narrator for various presentations which will follow the theme of the convention, "Arts and the Man," and also give a special solo performance. . . . Harris County commissioners have authorized E. E. Schwenke, chief of the right of way division, to offer the Red Bluff Road Drive-In, Pasadena, Tex., \$42,595 for .95 of an acre needed for right of way to build a Freeway or to institute condemnation proceedings if the offer is refused. . . . Jack LaLanne, the physical culture expert, was a visitor in Houston and presented a free lecture at the Majestic. . . . Bill Cordell, Crim & Hartgrove Theatres, with headquarters in Dallas, was in attendance at a local justice of peace hearing on an "obscene film" complaint against the Paris, which is operated here by the circuit.

Fred Cannata has reopened the Rivoli on an art film policy. The Rivoli has been closed since December when it was used by Major Production, a legitimate play producing group, now out of existence. Cannata had been operating the theatre as a motion picture theatre for some months prior to that.

JACKSONVILLE

James Haskins, a local traffic policeman who is known to thousands for his friendly manner, has acquired the suburban Roxy from Cecil Cohen. . . . Mary Hart, national extension chairman of WOMPI, was the honor guest at a birthday luncheon in the Spa given by other WOMPIs employed by Florida State Theatres. . . . A film program was presented by WOMPI to patients in the Northeast Florida State Hospital at nearby MacClenny. A real theatre atmosphere was created when the WOMPIs supplied all patients with boxes of popcorn to go along with the movie viewing, and doctors, nurses, and patients all expressed their gratitude for the unusual WOMPI services. . . . Joe Charles, manager, Capitol, is acting as master of ceremonies at the Edgewood's summertime fun shows for the third straight year. . . . The Russell-Barton Film Co. of this city, the largest self-contained film production and processing studio in the southeast, was the subject of a long feature story in the Florida Times-Union by John R. Barry. Gerdon O. Russell, co-owner of the film company, is a former IATSE projectionist at the Edgewood, and he served as co-producer of "Gateway to the Future," a 20-minute color film depicting the industrial growth of Jacksonville in the past few years. . . . Bob Bowers, local Allied Artists manager and 1962 area fund drive chairman for the Will Rogers Memorial Hospital, has been honored as the "Will Rogers Man of the Year" by the hospital's board of directors. He left here for Saranac Lake, N. Y., in order to receive a gold statue of Will Rogers. . . . The WOMPI bulletin for June advertised "El Cid" as the movie of the month at a time when the motion picture was entering its third strong week at Sheldon Mandell's Five Points. . . . Anne Dillon, WOMPI president, announced the following committee chairmen for the coming year: Shirley Gordon, Warners, Will Rogers Memorial Hospital; Iva Lowe, Empress, telephone; Jane Davis, FST scrapbook; Myrtice Williams, FST, by-laws; June Faircloth, Pinecrest Drive-In, program; Joyce Malmberg AA, membership; Virginia Merritt, Benton Bros.,

publicity; Ida Belle Levey, UA, service; Edna Nofal Pinecrest Drive-In, social; Mamie Newman, Columbia, extension; and Mary Hart and Edwina Ray, both of FST, bulletin. . . . The next WOMPI board meeting has been scheduled for July 10 in the Spa. . . . John Hart of this city, national chairman of Co-WOMPI, was a recent visitor in Charlotte.

MIAMI, FLA., NEWS—Claude Norton, assistant art director, Wometco Enterprises, Inc. became the grandfather of a baby girl. Nancy and Bob Norton are the parents, both Wometco employees. Any minute now, son Claude, Jr., and his wife are due to have their second child making Claude a triple-threat Grandpa! . . . Ken Rockwell was transferred from manager, Rosetta, to vacation and days off relief manager, Wometco Enterprises. Erwin Fleischman was assigned to the post of manager, Rosetta. . . . "El Cid," held over in its two-a-day run at the Roosevelt, has been put on the reduced price list for the summer. . . . Florida State Theatres announced a summer-long program of reissue musical classics at the Colony, Miami Beach, including "Merry Widow," "Naughty Marietta," "Chocolate Soldier," "The Student Prince," "Because You're Mine," "The Great Waltz," "Until The Clouds Roll By" "Words and Music," "Kismet," "Rose Marie," "Hit The Deck," and "Lovely To Look At." . . . Bob Freund new amusement page editor, Ft. Lauderdale News, pointed out that Bill Russell, public relations man for Florida State Theatres in the Broward County area, has managed every theatre in the city with the exception of the Gateway, a Wometco house. Russell was for many years manger of the downtown Florida and before that handled the Lyric, Sunset, Warner, and Colony. The first two have disappeared under the wrecking crew and bulldozer and the latter is presently closed. Russell became city manager for Florida State in 1954 and kept this position until 1961, when a heart attack temporarily slowed him down. He is now, however currently president, Ft. Lauderdale Beach Lions Club, and boxing commissioner for the city. For many years he served as entertainment chairman for various organizations such as the Red Cross, March of Dimes, and the Crippled Children's Society. In 1955, he was co-chairman of the Ft. Lauderdale mayor's hospitality committee, and in 1959 served as secretary for the Downtown Business Council. . . . Sydney Levine was managing the Mayfair in addition to his duties as director of Wometco Enterprises, Inc., thriving Thrif-Tik-It Drive, while Cecil Allen relieves Kay Brandt, vacationing manager of the Parkway. . . . Harry Botwick, southeastern regional district manager, Florida State Theatres, was attending the third annual management development course at the University of Florida, Gainesville.

NEW HAVEN

Bob Tirrell, district manager for Lockwood and Gordon, extended an open invitation to all doctors and nurses listed in the Hartford phone book's yellow pages to attend any performance first two days of Governor Films' "Doctor in Love" engagement at the Cine Webb. . . . The 2,070-car capacity Meadows Drive-In, owned and operated by Smith Management Company, has resumed its first-run policy for the better-weather months, the bookings including UA's "The Road to Hong Kong," July 3; MGM's "Boys Night Out," July 11; Buena Vista's "Big Red," July 25; UA's "Birdman of Alcatraz" Aug. 1; and 20th-Fox's "Adventures of a Young Man,"



Petition requesting the world premiere of Gregory Peck's new Universal Picture "To Kill A Mockingbird" at Mobile, Ala., was delivered to the star in his studio office by 39 youngsters who bussed to Hollywood from author Harper Lee's home state.

Aug. 8. . . . N. Aaron Naboichuk, of Hartford's Gold Bond Mattress Company, and his wife, Lois will fly to San Juan, Puerto Rico for this fall's opening of Loew's Hotels' new facility. . . . The Connecticut association for mental health will sponsor the July 10 benefit Connecticut premiere of Columbia's "Advise & Consent" at the downtown E. M. Loew's, through arrangements by George E. Landers, resident manager for E. M. Loew's Theatres. . . . Dr. Ralph Bohm, son of the late Martin Bohm for many years on staff of the Harris Bros.' State and Miss Elena Mizrahi, a nurse, have announced their engagement in New York. He is a resident in anesthesiology at New York's Mt. Sinai Hospital. . . . The Lockwood and Gordon Torrington Drive-In resumed operations June 21 with Janus Films' "Virgin Spring" and a Brazilian import, "The Ninth Bullet" on a double-bill. . . . James Shulman, son of Maurice W. Shulman, Shulman Theatres has been elected chairman of the 1962-63 Watkinson school student council. . . . Harry A. Rose, newly-retired from Loew's Theatres, has been named manager Ridgeway, deluxe Stamford, Conn., showcase operated by independent interests. Rose managed Loew's Majestic, Bridgeport, and more recently situations in greater New York. . . . Windsor Locks Rialto Corporation and Southington Colonial Corporation have closed the Rialto, Windsor Locks and Colonial, Southington, for the summer months. . . . On the Stanley Warner circuit: Jim Totman, zone manager, is discontinuing the trading stamp plan, instituted a month ago on an experimental basis at the Capitol, Ansonia and Bristol, Bristol. He says the policy was of no box-office value. . . . SW has contracted for three series of four Tuesday night opera film programs, beginning Sept. 18 at 18 New England zone theatres. Under the plan, tickets will be sold on the basis of \$3 for four shows, or \$1 for individual performance. Other two series begin in October and January respectively. . . . SW has named Perry Nathan, formerly National Screen Pittsburgh branch manager, and an exhibition and distribution veteran, as manager of the Warner, Worcester, Mass., succeeding Joseph Quinn, who has left for Florida on a leave of absence.

NEW ORLEANS

Mrs. Mamie Dureau, Masterpiece Pictures official, ran the candy and cake booth at the Fair pitched by the Missionary Servants of St. Dominick at the Sisters of Good Council School. Exchange staffers Mrs. Agnes Schindler and Kay Kaiser and Cathy Dureau assisted. Sister Mary Loyola of the school was

cashier at Masterpiece Pictures before donning the garb of her religious order. . . . The local RKO Orpheum month-long celebration marking the chain's 75th Anniversary is under way. Highlight of the affair is the line-up of top product, which includes "Big Red," "Bon Voyage," "The Notorious Landlady," "Advise and Consent" and "The Music Man." A huge birthday cake in the lobby signaled the start of the celebration. A drawing for 75 prizes will be held. Prizes include a ladies carat-and-a-half diamond ring, watches and other jewelry, record albums from "The Music Man," and "Advise and Consent," and passes to the theatre. Mayor Victor Shiro issued a proclamation displayed in the lobby designating June as RKO Orpheum Month, and other houses including Lowe's State, Civic, and Joy, expressed congratulations on the Diamond Anniversary by running congratulations in their ads in the local papers. Patrons are registering great interest in the prizes by snatching special tickets at the boxoffice. The theatre had carried top vaudeville until FDR declared a bank holiday in 1933 and the theatre temporarily closed its doors. When it reopened, vaudeville was gone and from that time to the present, it has shown only top flight motion pictures. The theatre was moved to its present site in 1921, where it has been in continuous operation except for the brief closing in 1933. . . . Mildred Long, Film Inspection Service staffer, took a vacation trip to the District of Columbia to see her younger sister Pat, who is secretary to Ambassador Chep Morrison. . . . W. C. Pringle has resumed full time operation at the Pringle, Glenmora, La. The new schedule will be in effect for the next three months. . . . Charles Waterall, Sr. resumed daily showings at the Area Drive-In, Grove Hill, La., after several months of week-end operation.

PHILADELPHIA

Film row was saddened at the untimely death of MGM projectionist Benny Glatz. Benny, a real industry veteran, had been with the company for 24 years. He was 64. Sympathies of the local industry went out to his wife, children, and other survivors. . . . The colorful "Hatari Safari" featuring John Wayne, Red Buttons, Bruce Cabot, Elsa Martinelli, and a host of wild animals flew in and really took over the city. The performers appeared on local radio and tv shows and garnered reams of newspaper publicity. Martin Davis, Paramount ad-pub chief, came in from N.Y. for the festivities.

ST. LOUIS

Henry Zach, MGM, is on vacation. . . . Mabel Schmidt, MGM, spent her vacation in Galveston, Tex., she was slated to return to the office the 25th. . . . The State Theatre, Ironton, owned by Frank Plumlee of Farmington has been closed for the summer. . . . The south tower of the Midway Drive-In, Benton, Ill., blew down recently but the theatre was able to continue operating despite the occurrence. The Midway is owned by Bob Strauss. . . . Columbia Picture's old building at 3306 Olive St. had a small fire last Tuesday. Fortunately the blaze was extinguished

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immediately. . . . The cashier department at 20th here has been transferred to the Des Moines office. . . . The Colosseum of Motion Picture Salesmen was slated to have a special meeting Monday to select the delegate for the convention in Chicago July 14 and 15. . . . Seen on the Row recently from Illinois were: Louis Odorizzi, Staunton; Fred Denzel, Staunton; Forrest Pirtle, Jerseyville; Leon Jarodsky, Paris; Bill Waring, Jr., Cobden; Charles Mitchell, Salem; Bernard Temborius, Lebanon; Paul Stehman, Winchester. . . . George Cohn, who for the past ten years has been with Columbia Pictures here, left recently to become office manager at Crest Films. Charlotte Murphy will be the new head booker at Columbia. . . . WOMPIs are planning to remember the men at St. Louis Chronic Hospital on Father's Day with a contribution to the hospital. . . . Allied has "El Cid" breaking July 11 in the North, Ronnie's, and Holiday Drive-Ins and the Brentwood, Avalon, Tivoli Theatres. . . . Jerry Berger, Berger, 20th publicist, was in Chicago at an advertising seminar. . . . The television tower that the Frisina Circuit was erecting in Mattoon, Illinois was destroyed last fortnight by high winds. . . . The Royal Theatre, Licking, Mo., is being closed indefinitely. Its owner is Howard Pettit. . . . Irving Shiffrin, Columbia publicist, was due back in town after spending time in Des Moines, Omaha, Topeka and Kansas City working on "Advise and Consent." . . . Carson Rodgers, Rodgers Circuit, Cairo, Ill., has been able to come to the office a few days a week and is reported progressing very well toward recovery. . . . Due to Fred Mound's leaving St. Louis, the Colosseum of Motion Picture Salesman, St. Louis Lodge 19, elected new officers recently.

SALT LAKE CITY

The publicity on Elizabeth Taylor is being cashed in on at the local Uptown theatre, usually a first run house, by showing a double rerun feature, "Ivanhoe" and "Knight of the Round Table," vehicles for this star. . . . John Wayne would have been gratified if he had been in Salt Lake City's Capital Theatre a few days ago, it is generally declared. The occasion was a pre-screening of his latest movie, "Hatari." The invited guests, numbering approximately 1,000 included people of all ages, with youngsters in the preponderance, and Wayne's 'boast' is declared to be that he has never made a movie that couldn't be shown to the entire family. . . . Jeff Chandler's last movie, "The Mauraders" in which he had the accident which soon caused his death, will open at the Center here soon. . . . "That Touch of Mink" was sneak-prevued at the local Uptown this week and opens at two theatres in Salt Lake within the next ten days. . . . Big things are expected when "The Music Man" opens at the Centre here, not only due to the picture itself, but from the fact that the University of Utah is opening their 'summer festival' with this production.

SAN ANTONIO

Bob Hartgrove, Crim & Hartgrove Theatres, was a recent visitor here on a business



Joseph E. Levine, president of Embassy Pictures, discusses plans for the American release of "The Sky Above—The Mud Below" with Pierre-Dominique Gaisseau, writer-director of the adventure drama now in its American premiere engagement at New York's Forum and Normandie Theatres.

trip to the local theatres owned by the circuit with headquarters in Dallas. . . . Gerald Ashford, columnist for the San Antonio Express and Evening News, was among those attending the world premiere of "The Music Man" in Mason City, Iowa. . . . The City Recreation Department is sponsoring the showings of 16mm movies in some of the housing developments here. . . . Sympathy is being extended to Mr. and Mrs. Joe Yates, Pinto Drive-In, Mineral Wells, Tex., in the accidental death of their 13-year-old son. The youngster was leaving the drive-in on his motor scooter when he was stuck by a car on the highway. . . . The editor of one of the newspapers in Amarillo, Tex., stated in an editorial: "If some way could be found for the public to get at the producer and distributor of films, something might be done. The theatre operator is helpless. He takes what he is given or closes shop. Some good theatremen are trying to clean up the business. But, like so many things today, it's tough to buck the system." This was with reference to the high school students' movements against adult movie themes. . . . Gene Tierney, whose last film was "The Left Hand of God" with Humphrey Bogart in 1955, portrays "Dolly Harrison," a prominent Washington hostess, in "Advise and Consent." The star, now married to a Houston oilman, was a visitor here to promote the film which is currently showing at the Aztec. . . . Some 500 San Antonio youngsters were treated to a preview of "Hatari!"—the South African adventure family film—at the Aztec. . . . The Texas Supreme Court, Austin, Tex., upheld a lower court decision in a suit involving a Fort Worth, Tex., movie showing. The high court upheld a Tarrant County district court's refusal to prohibit the city of Fort Worth from interfering with the showing of a movie "The Virgin Spring." Janus Films sought an injunction against the city's interference. . . . Carter W. Wilson, projectionist at the Victor and Lyric, Amarillo, Tex., became a father with the birth of a son, Charles Wayne. This is his ninth child, five boys and four girls. Wilson was on duty at the time at the Lyric. . . . A 1,200 seat indoor theatre will be built in the Capitol Plaza shopping center at Austin, Tex., it was announced jointly by Theodore W. Berenson, president and developer of the shopping center, and Richard A. Smith of Boston, president of General Drive-In Corp., a national theatre chain. . . . J. S. Worley, operator of the Texas, indoor, and the Pioneer Drive-In, Shamrock, Tex., attended a recent convention of the Cable Antenna Television Association in Dallas and was elected president. He reports the organization was formed about three years

ago with 10 members. At the recent meeting, about 80 were registered. Worley operates cable antenna systems in Shamrock and Spearman, Tex., and is building one in Beaver, Okla. and plans others in Dalhart and Clarendon, Tex. . . . Mrs. Elbert Smith has stated that a remodeling program is underway at the Gay, Kountze, Tex., and when completed the theatre will be reopened. . . . Mr. and Mrs. Teddy Besheare have reopened the Sinton Drive-In, Sinton, Tex., and are showing both English and Spanish language films. . . . A tornado which raged through the business district of Del Rio, Tex., was reported to have demolished the Flamingo Drive-In, which is operated by Rowley Theatres.

SEATTLE

M.G.M.'s newest version of "Mutiny on the Bounty" received a tremendous amount of publicity when the 118-foot reproduction of the famous 18th Century brig of war sailed into Elliot Bay and received a tumultuous welcome from thousands of Seattleites and visitors in town to see the fair. She was escorted into her berth at Pier 50 by helicopters, seaplanes, pleasure boats, and the fireboat Duwamish that threw streams of water high into the air. On the dock, welcomers greeted the little ship with miles of serpentine; dancers and singers entertained; and Seafair royalty and top men of the World's Fair were on hand to greet the Bounty's skipper, Capt. Ellsworth Coggins, and Ivan Stauffer, rep for M.G.M. After the reception, the Bounty powered to the Shilshole Maria where she went on public exhibition until her departure Thursday (28th). . . . John Harrington, head of Allied Artists print department was up from Los Angeles with his family on vacation. . . . Negro comedian Dick Gregory was in the city and toured the fair. . . . Kitty Carlisle, television star and widow of the late playwright, Moss Hart, visited the fair with her son and daughter. . . . Mr. and Mrs. Lloyd Honey and family were in from Sunnyside for the fair. . . . Dick Edge, formerly with "Backstage U.S.A.," has left for a trip to Alaska. . . . Bob Hazard has returned to Seattle and is now associated with Sterling Theatres. . . . Jim Brooks, 20th-Fox office manager, who was recently hospitalized for surgery, is now at home and recuperating splendidly. . . . "Minsky's Follies" is playing to capacity houses at the Orpheum. . . . June Wilkinson and John Agar, direct from Hollywood, open July 2nd in "Pajama Tops" at the Moore Theatre. . . . The Bob Hope Show will play on the stage of the Aqua Theatre July 9th through the 15th. The Crosby brothers and Juliet Prowse, with a company of dancers, complete the all-star cast. . . . Susan Sieforth of Bellevue was the girl selected as Doris Day's double in the competition held in conjunction with the opening of "That Touch of Mink" at the Music Hall Theatre. As the winner, Miss Sieforth received an oil-color photograph of herself, dinner for herself and escort aboard the Dominion Monarch and a season pass to Hamrick Theaters for the remainder of 1962. Dick Murdock, manager of the Music Hall Theatre, conducted the hunt for the girl most closely resembling the famous actress. . . . Ed Walyer was in from Selah buying and booking for his Selah Theatre. . . . Other Film Row visitors included Joe Rosenfield, from Spokane; Clyde Dunn, in from the Liberty, Wapato; Sid Dean, from Tacoma; and Jack Barber, of the John Lee Circuit, Moses Lake. . . . Dana Andrews and Alan Jones will be in Seattle as officials representatives of the industry at the Fair.

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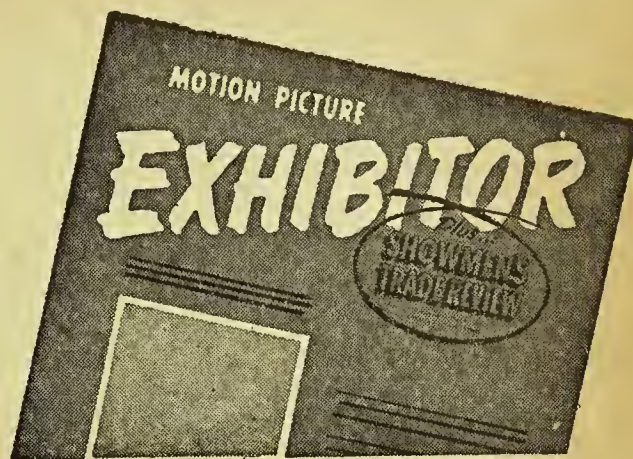
SERVICESECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



JULY 4, 1962 SECTION TWO
VOL. 68, NO. 3

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6109 ARMORED COMMAND—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6108 BRAINWASHED—D-102m.—Curt Jurgens, Claire Bloom—4837 (7-12-61)—Good suspense entry for general situations, art spots—German-made; English dialogue
6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6102 DONTI—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 HANDS OF A STRANGER—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 HITLER—D-107m.—Richard Basehart, Marla Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6205 REPRIEVE—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
6110 TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- June RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
July FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
July PAYROLL—Michael Craig, Françoise Prevost—England
Aug. DAY OF THE TRIFFIDS, THE—(CS: C)—Howard Keel, Nicole Maurey

COMING

- BILLY BUDD—Robert Ryan, Peter Ustinov
55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charlton Heston, Ava Gardner, David Niven
BLOODY BROOD—Barbara Lord, Jack Bett
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 608 ALKAZAM THE GREAT—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
613 JOURNEY TO THE SEVENTH PLANET—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 LOST BATTALION—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
609 PIT AND THE PENDULUM, THE—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
POE'S TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
702 PREMATURE BURIAL—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemeine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, Yoko Tani
ASSIGNMENT OUTER SPACE—Archie Savage
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PHANTOM PLANET—Dean Fredericks, Coleen Gray
REPTILICUS—(C)—Booil Miller, Carl Ottonen
TALES OF TERROR—(PV-C)—Vincent Price, Peter Lorre, Basil Rathbone
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WILD CARGO—(C; Scope)—Edmund Purdom, Pier Angeli
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

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|--------------------------------------|-------|------|
| Ada | A3 | MGM |
| • Adventures Of Marco Polo | A-1 | |
| Advise And Consent | SP. | Col. |
| After Mein Kampf | Misc. | |
| • Air Patrol | A1 | Fox |
| Alkizam, The Great | A1 | A-1 |
| All Fall Down | A3 | MGM |
| Anatomist, The | | For. |
| Armored Command | A3 | AA |
| Arms And The Man | | For. |
| • Assignment Outer Space | | A-1 |

PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Babes In Toyland..... A1 BV
 Bachelor In Paradise..... A3 MGM
 Bachelor Flat..... B Fox
 Back Street..... B U-I
 Barabbas..... A2 Col.
 Bashful Elephant..... A1 AA
 Battle Aboard The Defiant..... A2 Col.
 Battle At Bloody Beach..... A2 Fox
 Beauty And The Beast..... A1 UA
 Bernadette Of Lourdes..... A1 For.
 Bell 'Antonio..... C For.
 Belle Sommers..... A2 Col.
 Best Of Enemies, The..... A1 Col.
 Big Gamble, The..... A1 Fox
 Big Red..... A1 BV
 Big Wave, The..... A1 AA
 Billy Budd..... A1 AA
 Billy Rose's Jumbo..... A1 MGM
 Bird Man Of Alcatraz, The..... A2 UA
 Black Gold..... A2 WB
 Black Tights..... A2 For.
 Blood And Roses..... B Par.
 Bloody Brood..... B AA
 Blue Hawaii..... A2 Par.
 Bon Voyage..... A1 BV
 Boy Who Caught A Crook..... A1 UA
 Boy's Night Out..... A3 MGM
 Brain That Wouldn't Die, The..... B AI
 Brainwashed..... A2 AA
 Breakfast At Tiffany's..... A3 Par.
 Bridge To The Sun..... A2 MGM
 Broken Land..... A2 Fox
 Brushfire..... A2 Par.
 Buffalo Gun..... A2 Misc.
 Burn Witch, Burn..... A2 A-I
 Bye, Bye Birdie..... Col.

Cabinet Of Caligari..... B Fox
 Cairo..... MGM
 Call Me Genius..... For.
 Cape Fear..... A3 U-I
 Captain Sindbad..... MGM
 Capture That Capsule..... A1 Misc.
 Caretakers, The..... UA
 Cash On Demand..... A1 Col.
 Cat Burglar, The..... A2 UA
 Chalk Garden, The..... U-I
 Chapman Report, The..... WB
 Cheaters, The..... For.
 Child Is Waiting, A..... UA
 Children's Hour, The..... A3 UA
 Cinderella..... A1 For.
 Claudelle, English..... A3 WB
 Cleopatra..... Fox
 Clown And The Kid, The..... A1 UA
 Colossus Of Rhodes, The..... A2 MGM
 Comancheros, The..... A1 Fox
 Concrete Jungle, The..... B For.
 Condemned Of Altona, The..... Fox
 Confessions Of An Opium Eater... B AA
 Congo Vivo..... Col.
 Couch, The..... A3 WB
 Counterfeit Tractor, The..... A3 Par.
 Cow And I, The..... A2 For.
 Creature From The Haunted Sea... Misc.
 Critic's Choice..... WB

Damon and Pythias..... MGM
 Das Dreimäderlhaus..... For.
 Day Of The Triffids, The..... AA
 Day The Earth Caught Fire, The. B U-I
 Day The Sky Exploded, The..... For.
 Days Of Wine And Roses..... WB
 Dead To The World..... A2 UA
 Deadly Duo..... A2 UA
 Desert Patrol..... A1 U-I
 Devil At 4 O'Clock, The..... A2 Col.
 Devil's Eye, The..... B For.
 Devil's Partner, The..... Misc.
 Devil's Wanton, The..... For.
 Diamond Head..... Col.
 Doctor In Love..... B For.
 Dr. No..... UA
 Donovan's Reef..... Par.
 Dondi..... A1 AA
 Don't Knock The Twist..... A2 Col.
 Double Bunk..... A3 For.
 During One Night (Night of Pas-
 sion)..... For.

El Cid..... A1 AA
 Erotica..... Misc.
 Errand Boy, The..... A1 Par.
 Escape From Zahrain..... A2 Par.
 Everything's Ducky..... A1 Col.
 Experiment In Terror..... A2 Col.
 Explosive Generation, The..... B UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
 GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
 IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
 MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
 SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives
 SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
 607 DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
 610 EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
 625 FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
 620 HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
 608 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
 LOSS OF INNOCENCE—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
 MOTHA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay science fiction import—Made in Japan; dubbed in English
 611 MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
 613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
 640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
 614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
 605 SCREAM OF FEAR—MD-81m.—Susan Strasberg, Ronald Lewis—4846 (8-9-61)—English
 617 THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
 606 TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
 616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
 612 VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
 ZOTZ!—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

July WILD WESTERNERS, THE—James Philbrook, Nancy Kovack
 Aug. THREE STOOGES IN ORBIT, THE—Three Stooges
 Sept. BATTLE ABOARD THE DEFIANT—Alec Guinness, Dirk Bogarde
 Sept. BEST OF ENEMIES, THE—David Niven, Michael Wilding

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
 BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
 CONGO VIVO—Jean Seablan, Bachir Toure
 DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
 FURY OF THE BARBARIANS—(C)—Edmund Purdom
 GOLD INSIDE, THE—Peter Cushing, Andre Morell
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
 JOSEPH DESA—Maximilian Schell, Ricardo Montalban
 LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
 MANIAC—Kerwin Mathews, Nadia Gray
 OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
 PIRATES OF BLOOD RIVER—(Megascopes; C)—Kerwin Mathews, Maria Landi
 PLAY IT COOLER—Anthony Newley, Anne Aubrey
 REACH FOR GLORY—Harry Andrews, Kay Walsh
 RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
 REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
 RING A DING RHYTHM—Chubby Checker
 SENILITA—Anthony Franciosa, Claudia Cardinale
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
 WAR LOVER, THE—Steve McQueen, Shirley Anne Field
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 ADA—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
 211 ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 205 BACHELOR IN PARADISE—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
 202 BRIDGE TO THE SUN—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
 BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 204 COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
 209 FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 116 GREEN HELMET, THE—MD-88m.—Bill Travers, Nancy Walters—4837 (7-12-61)—Okay auto racing programmer—English
 122 HONEYMOON MACHINE, THE—C-87m.—(CS; MC)—Steve McQueen, Brigid Bazlen—4837 (7-12-61)—Very funny comedy
 213 HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
 203 INVASION QUARTET—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
 250 KING OF KINGS—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
 207 LIGHT IN THE PIAZZA—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs

- 187 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
- 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
- RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
- 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
- 123 **THIEF OF BAGHDAD**—FAN-90m.—(CS; EC)—Steve Reeves, Georgia Moll—4837 (7-12-61)—Arabian Nights action fantasy for kids and young in heart—Italian made; dubbed in English
- 121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
- TARTARS, THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
- 201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
- 206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
- 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

- June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
- July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
- Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
- Aug. **TARZAN GOES TO INDIA**—(MC; CS)—Jock Mahoney
- Aug. **TWO WEEKS IN ANOTHER TOWN**—(CS; C)—Kirk Douglas, Edward G. Robinson
- Sept. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
- Sept. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth

COMING

- CAIRO**—George Sanders, Richard Johnson
- CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl
- GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
- HOOK, THE**—(CS)—Kirk Douglas, Robert Walker, Jr.
- HOW THE WEST WAS WON**—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
- I THANK A FOOL**—(CS; C)—Susan Hayward, Peter Finch
- IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
- BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd
- LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale
- MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
- MONKEY IN WINTER**—Jean Gabin
- MUTINY ON THE BOUNTY**—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
- PERIOD OF ADJUSTMENT**—Tony Franciosa, Jane Fonda
- POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley
- RIFIFI IN TOKYO**—Karl Boehm
- TARTARS, THE**—(CS; C)—Victor Mature, Orson Welles
- TODAY WE LIVE**—Simone Signoret, Stuart Whitman
- TUNNEL**—Don Murray, Christine Kaufmann
- VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Mastroianni
- VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan
- WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
- 6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
- 6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
- 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
- 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
- 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
- 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
- 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
- 6117 **HATARI!**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
- 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
- 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
- 6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
- 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
- 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
- 6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dyaliscope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
- 6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
- 6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
- R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING

- DONOVAN'S REEF**—(TC)—John Wayne, Cesar Romero
- GIRL NAMED TAMIKO, A**—(TC; Panavision)—Laurence Harvey, France Nuyen
- GIRLS, GIRLS, GIRLS**—(TC; Panavision)—Elvis Presley, Stella Stevens
- HUD BANNON**—(Panavision)—Paul Newman, Melvyn Douglas
- IT'S ONLY MONEY**—Jerry Lewis
- MY SIX LOVES**—(TC)—Debbie Reynolds, David Janssen
- PAPA'S DELICATE CONDITION**—Jackie Gleason, Glynis Johns
- PARIS WHEN IT SIZZLES**—(TC; Panavision)—William Holden, Audrey Hepburn
- PIGEON THAT TOOK ROME, THE**—Charlton Heston, Elsa Martinelli
- WHO'S GOT THE ACTION**—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
- 128 **BATTLE AT BLOODY BEACH**—MD-83m.—(CS)—Audie Murphy, Dolores Michaels—4838 (7-12-61)—Okay war programmer
- 134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
- BROKEN LAND, THE**—W-60m.—(CS; DC)—Keft Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
- 211 **CABINET OF CALIGARI, THE**—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
- 141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
- 132 **FRANCIS OF ASSISI**—D-105m.—(CS; DC)—Bradford Dillman, Dolores Hart—4838 (7-21-61)—Effective and highly interesting religious drama
- GIGOT**—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
- HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
- 136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off beat people
- I LIKE MONEY**—D-97m.—(CS; DC)—Peter Sellers, Nadia Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
- 207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
- IT HAPPENED IN ATHENS**—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
- 145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
- 210 **LISA**—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad

- Far Country, The**—Reissue..... U-I
- Fate Of A Man**..... A3 For.
- Fear No More**..... A2 Misc.
- 55 Days At Peking**..... AA
- Five Day Lover**..... C For.
- Five Finger Exercise**..... A2 Col.
- Five Weeks In A Balloon**..... Fox
- Flight That Disappeared**..... A1 UA
- Flower Drum Song**..... A2 U-I
- Follow That Dream**..... A1 UA
- Follow That Horse**..... For.
- Follow That Man**..... A2 UA
- Force Of Impulse**..... B Misc.
- Forever My Love**..... A1 Par.
- 40 Pounds Of Trouble**..... U-I
- Four Horsemen Of The Apocalypse**..... A3 MGM
- Frantic**..... A2 For.
- Freud**..... U-I
- Francis Of Assisi**..... A1 Fox
- Frightened City, The**..... AA
- From A Roman Balcony**..... For.
- Fury Of The Barbarians**..... Col.

G

- Gathering Of Eagles, A**..... U-I
- Gay Purr-Ee**..... WB
- George Raft Story, The**..... A3 AA
- Geronimo**..... A2 UA
- Gigot**..... A1 Fox
- Gina**..... For.
- Girl Named Tamiko, A**..... Par.
- Girl With A Suitcase**..... A3 For.
- Girls, Girls, Girls**..... Par.
- Gold Inside, The**..... Col.
- Golden Arrow, The**..... MGM
- Goliath And The Warriors Of**
- Genghis Kahn**..... A-I
- Goodbye Again**..... B UA
- Grand Duke And Mr. Pimm, The**..... UA
- Great Escape, The**..... UA
- Great War, The**..... A3 UA
- Green Helmet, The**..... A1 MGM
- Green Mare, The**..... C For.
- Greyfriars Bobby**..... A1 BV
- Guns Of The Black Witch**..... B A-I
- Guns Of Darkness**..... WB
- Gun Street**..... A2 UA
- Gypsy**..... WB

H

- Hand Of Death**..... A2 Fox
- Hands Of A Stranger**..... A2 AA
- Happy Thieves, The**..... A3 UA
- Harold Lloyd's World Of Comedy**..... Misc.
- Hatari!**..... A1 Par.
- Hell Is For Heroes**..... A2 Par.
- Hellions**..... A2 Col.
- Hemingway's Adventures Of A**
- Young Man**..... Fox
- Hero's Island**..... UA
- Hey, Let's Twist**..... A1 Par.
- Hitler**..... A3 AA
- Honeymoon Machine**..... A1 MGM
- Hook, The**..... MGM
- Horizontal Lieutenant, The**..... A2 MGM
- Horror Chamber Of Dr. Faustus, The**..... A3 For.
- Horse Without A Head, The**..... BV
- House Of Women**..... B WB
- How The West Was Won**..... MGM
- Hud Bannon**..... Par.
- Hustler, The**..... A3 Fox

I

- If A Man Answers**..... U-I
- I Bombed Pearl Harbor**..... For.
- I Thank A Fool**..... MGM
- I Love, You Love**..... Col.
- Immoral West, The**..... Misc.
- In Search Of The Castaways**..... BV
- Incident In An Alley**..... A2 U-A
- In The Cool Of The Day**..... MGM
- I Like Money**..... A3 Fox
- Information Received**..... A3 U-I
- Innocents, The**..... A3 Fox
- Intruder, The**..... SP. Misc.
- Invasion Of The Star Creatures**..... A1 A-I
- Interns, The**..... Col.
- Invasion Quartet**..... A1 MGM
- It Happened In Athens**..... B Fox
- It Takes A Thief**..... For.
- It's A Mad, Mad, Mad, Mad World**..... UA
- It's Only Money**..... Par.

J

- Jack The Giant Killer**..... A1 UA
- Jason And The Golden Fleece**..... Col.
- Jessica**..... B UA
- Joker, The**..... B For.
- Joseph Desa**..... Col.
- Journey To The Seventh Planet**..... B A-I
- Judgment At Nuremberg**..... A2 UA
- Jules And Jim**..... For.

K

*Kid Galahad..... UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

*L-Shaped Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 LaNotte (The Night)..... C For.
 La Notte Brava..... A3 For.
 *Lady For A Knight..... UA
 *Lancelot And Guinevere..... U-i
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 Lawless Breed The—RE..... A2 U-I
 *Lawrence Of Arabia..... Col.
 Leda..... B For.
 *Legionnaire, The..... MGM
 *Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 Lisa..... A2 Fox
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 *Lonley Stage, The..... UA
 Long And The Short And The
 Tall, The..... For.
 *Longest Day, The..... Fox
 Loss Of Innocence..... A3 Col.
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I

M

Madison Avenue..... A2 Fox
 Maglo Boy, The..... A1 MGM
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 *Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 *Manchurian Candidate, The..... UA
 Man In The Moon..... A2 For.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance,
 The..... A2 Par.
 Man Who Wagged His Tail, The..... A1 For.
 *Maniac..... Col.
 *Manster, The..... A2 For.
 *Marines Lets Go..... B Fox
 Mary Had A Little..... B UA
 Mark, The..... B For.
 Mask, The..... A2 WB
 Merrill's Maudsers..... A1 WB
 *Midnight Story, The—RE..... A2 U-I
 *Mid-Summer Night's Dream, A..... A1 For.
 *Mighty Ursus..... A2 UA
 *Miracle Of Our Lady Of Fatima,
 The—RE..... A1 WB
 *Miracle Worker, The..... A2 UA
 *Miracle Of The White Stallions,
 The..... BV
 *Mr. Hobbs Takes A Vacation..... A1 Fox
 *Mr. Limpet..... WB
 *Mr. Sardonicus..... A2 Col.
 *Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Mothra..... A3 Col.
 *Music Man, The..... A1 WB
 *Murder, She Said..... A1 MGM
 *Mutiny On The Bounty..... MGM
 *My Geisha..... A2 Par.
 *My Six Loves..... Par.
 *Mysterious Island..... A1 Col.

N

Naked Edge, The..... A2 UA
 Neapolitan Carousel..... A2 For.
 Nearly A Nasty Accident..... A1 U-I
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night of Passion—(See During
 One Night)
 *Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B For.
 *No Man Is An Island..... U-I
 *Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 Notorious Landlady..... A3 Col.
 *Nun And The Sergeant, The..... A3 UA

O

*Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 *Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 137 MARINES, LET'S GO—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 121 RACERS, THE—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
 205 SATAN NEVER SLEEPS—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gall Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have
 wide appeal, particularly for femmes
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—Willard Parker, Merry Anders
 Aug. FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fablan, Barbara Eden
 Sept. 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDMAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting
 at times fascinating drama—(Hecht)
 6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—
 Kent-Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—
 National Film Studios
 6134 EXPLOSIVE GENERATION, THE—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better pre-
 gram entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine
 family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6125 GOODBYE AGAIN—D-120m.—Ingrid Bergman, Yves Montand, Anthony Perkins—4838 (7-12-61)—Romance has lots to offer—Argue
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132 GREAT WAR, THE—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art
 spots—Italian-made—Dubbed In English—Lopert
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale
 of a lovely midwife
 6206 JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly
 interesting, well-made court room drama has names—Kramer
 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon
 6203 MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic
 experience—Playfilms
 6120 NAKED EDGE, THE—D-99m.—Gary Cooper, Deborah Kerr—4838 (7-12-61)—Has interest and angles—Pennebaker-Baroda—
 English
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd
 pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and
 love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—
 Franton
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy ha
 lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have
 a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of Inter-
 national play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123 THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6126 TEENAGE MILLIONAIRE—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly
 for teenagers (Partly color)
 6135 TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—
 Reissue (Hecht-Lancaster)
 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-
 made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale
 —Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining
 entry headed for top returns—Mirisch
 6137 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
 6128 YOUNG DOCTORS, THE—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital
 lives and loves—Drexel-Miller-Turman
 6122 YOU HAVE TO RUN FAST—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordon, Sylvia Simms
 Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
 Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
 May THIRD OF A MAN—Simon Oakland
 June MIGHTY URSUS—Ed Fury, Christina Gajoni
 July BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
 July JACK THE GIANT KILLER—(C)—Kerwin Mathews
 Aug. TOWER OF LONDON, THE—Vincent Price—Admiral
 Sept. HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larvas
DR. NO—Sean Connery, Jack Lord—Eon
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
DAY THE EARTH CAUGHT FIRE, THE—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 5622 **RAWHIDE YEARS, THE**—OD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6105 **SHAKEDOWN, THE**—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
SPIRAL ROAD, THE—D-145m.—(EC)—Rock Hudson, Gema Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 **TO HELL AND BACK**—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
NO MAN IS AN ISLAND—Jeffrey Hunter, Barbara Prez
TAMMY AND THE DOCTOR—(C)—Sandra Dee
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 **SPLendor IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
STORY OF THE COUNT OF MONTE CRISTO, THE—D-132m.—(Dylascope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed aboard
 157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 151 **WORLD BY NIGHT**—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program

COMING FEATURES IN ORDER OF RELEASE

Aug. **GUNS OF DARKNESS**—Leslie Caron, David Niven

COMING

BLACK GOLD—Philip Carey, Diane McBain
CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSEY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
MR. LIMPET—(TC)—Don Knotts, Carole Cook
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
TERM OF TRIAL—Laurence Olivier, Simone Signoret
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon, Linda Darnell

•Panic Button..... WB
 Panic In Year Zero..... A-1
 •Papa's Delicate Condition..... Par.
 •Paris When It Sizzles..... Par.
 Paris Blues..... B UA
 •Password Is Courage, The..... MGM
 •Payroll..... B AA
 •Period Of Adjustment..... MGM
 •Phaedra..... UA
 Phantom Of The Opera..... U-I
 •Phantom Planet..... A-1
 •Pigeon That Took Rome, The..... A3 Par.
 Pinocchio—RE..... A1 BV
 •Pirates Of Blood River..... Col.
 Pirates Of Tortuga..... A1 Fox
 Pit And The Pendulum, The..... A2 A-1
 •Play It Cooler..... Col.
 Pocketful Of Miracles..... A2 UA
 Poe's Tales Of Terror..... A2 A-1
 •Postman's Knock..... MGM
 Premature Burial..... A2 A-1
 •Pressure Point..... UA
 Primitive Paradise..... Misc.
 Prisoner Of The Iron Mask..... A1 A-1
 •PT 109..... WB
 •Proper Time, The..... UA
 Pure Hell Of St. Trinians..... For.
 Purple Hills, The..... A1 Fox
 Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
 Queen Of The Pirates..... A1 Col.
 Question 7..... A1 For.

R

Racers, The—RE..... B Fox
 Rawhide Years, The—RE..... A2 U-I
 •Reach For Glory..... Col.
 •Reluctant Saint, The..... Col.
 •Reptilicus..... A-1
 Reprieve..... A2 AA
 •Requiem For A Heavyweight..... Col.
 Ride The High Country..... A3 MGM
 •Rider On A Dead Horse..... A3 AA
 •Riffi In Tokyo..... MGM
 •Ring-A-Ding Rhythm..... Col.
 Risk, The..... A2 For.
 Road To Hong Kong, The..... A1 UA
 Rocco And His Brothers..... A3 For.
 Roman Spring Of Mrs. Stone, The..... A3 WB
 Rome Adventure..... A3 WB
 Roses For The Prosecutor..... For.

S

Safe At Home..... A1 Col.
 Sail A Crooked Ship..... A3 Col.
 Sainly Sinners..... A1 UA
 •Salambo..... Fox
 Samar..... A2 WB
 •Sammy, The Way-Out Seal..... BV
 Sand Castle, The..... A1 Misc.
 Saskatchewan—Reissue..... U-I
 Satan Never Sleeps..... A3 Fox
 Satan In High Heels..... Misc.
 •Savage Guns..... MGM
 Scream Of Fear..... A2 Col.
 Season Of Passion..... A3 UA
 Second Time Around, The..... A1 Fox
 Secret File: Hollywood..... Misc.
 Secret Of Monte Cristo, The..... A1 MGM
 Secrets Of Women..... For.
 Secret Of Deep Harbor, The..... A2 UA
 •Senilita..... Col.
 Sergeant Was A Lady, The..... A1 U-I
 Sergeants 3..... A1 UA
 •Seven Seas To Calais..... MGM
 Seven Women From Hell..... A3 Fox
 Seventh Commandment, The..... Misc.
 Shakedown, The..... B U-I
 Shangri-La..... Misc.
 Siege Of Hell Street, The..... For.
 Siege Of Syracuse..... B Par.
 Silent Call, The..... A1 Fox
 Singer Not The Song, The..... A3 WB
 Six Black Horses..... A2 U-I
 Sky Above—The Mud Below, The..... For.
 Some Like It Cool..... For.
 Something Wild..... A3 UA
 •Son Of Flubber..... BV
 Spiral Road, The..... A2 U-I
 Splendor In The Grass..... B WB
 •Spider's Web, The..... UA
 •Star Creatures..... A-1
 State Fair..... A2 Fox
 •Story Of The Count Of Monte Cristo, The..... A1 WB
 Stowaway In The Sky..... A1 For.
 Summer And Smoke..... A3 Par.
 •Summer Magic..... BV
 Summer To Remember, A..... A1 For.
 Susan Slade..... A3 WB
 Sweet Bird Of Youth..... A3 MGM
 Swingin' Along..... A1 Fox
 Sword And The Dragon..... For.
 Swordsman Of Sienna..... MGM

T		
•Tammy And The Doctor.....	U-I	
Taras Bulba.....	UA	
Tartars, The.....	MGM	
Tarzan Goes To India.....	MGM	
Taste Of Honey, A.....	A3	For.
Teen-Age Millionaire, The.....	A1	UA
•Ten Girls Ago.....	U-I	
Tender Is The Night.....	A3	Fox
•Term Of Trial.....	WB	
That Touch Of Mink.....	B	U-I
•These Are The Damned.....	Col.	
Thief Of Baghdad, The.....	A1	MGM
Then There Were Three.....	Misc.	
13 West Street.....	A2	Col.
•Third Dimension, The.....	UA	
Three On A Spree.....	A3	UA
•300 Spartans, The.....	Fox	
•3 Stooges In Orbit.....	Col.	
3 Stooges Meet Hercules, The.....	A1	Col.
•Third Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
•Today We Live.....	MGM	
To Hell And Back.....	A2	U-I
•To Kill A Mocking Bird.....	U-I	
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
•Tower Of London, The.....	UA	
Town Without Pity.....	A3	UA
•Tunnel.....	MGM	
Trapeze—Reissue.....	UA	
•Travels Of Marco Polo.....	AA	
Trunk, The.....	A2	Col.
Truth, The.....	C	For.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
•Two For The Seesaw.....	UA	
•Two Little Bears.....	A1	Fox
•Two Weeks In Another Town.....	MGM	

U		
•Ugly American, The.....	U-I	
Underwater City, The.....	A1	Col.

V		
Valiant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
•Valley Of The Swords.....	WB	
Very Private Affair, A.....	MGM	
Victim.....	SP	For.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....	UA	
•Village Of Daughters.....	MGM	
Viridiana.....	C	For.
•Virgins Of Rome, The.....	UA	

W		
•Walk On The Wild Side.....	SP	Col.
War Hunt.....	A2	UA
•War Lover, The.....	Col.	
•Warriors Five.....	A-I	
Watch It, Sailor.....	Col.	
West Side Story.....	A3	UA
•Weekend With Lulu.....	A2	Col.
What A Carve Up.....	For.	
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
•Who's Got The Action.....	Par.	
•Wild Cargo.....	A-I	
Wild Harvest.....	B	Misc.
•Wild Westerners, The.....	Col.	
Wild For Kicks.....	For.	
•Woman Hunt.....	A2	Fox
•Woman In July, A.....	Fox	
•Wonderful World Of The Brothers Grimm, The.....	MGM	
Wonders Of Aladdin, The.....	B	MGM
World By Night.....	B	WB
World In My Pocket.....	A2	MGM

X		
X15, The.....	A1	UA

Y		
You Have To Run Fast.....	A1	UA
•Young Doctors, The.....	A2	UA
•Young Racers, The.....	A-I	

Z		
Zazie.....	For.	
Zotz!.....	A1	Col.

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner

BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe

CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera

CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programme filler does not jell—Film Group

DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualer deals with the super-natural—Film Group

EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram

FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for dualers—Sutton

FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for dualers—Sutton

HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental

INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America

NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe

ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected

PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior

SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont

SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films

SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for dualers—Crown-Int.

SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for dualers—Crown Int.

SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner

THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made In Italy

VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental

WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America

WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader

CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental

CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor

FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant

KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.

LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental

MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental

MAN IN THE MOON—C-98m.—Kenneth More, Shirley Ann Field—4839 (7-12-61)—Cute English comedy—Trans-Lux

NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy

PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frollic for fans of English farce—Continental

RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.

SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947(6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus

BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna

CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental

COW AND I, THE—C-98m.—Fernandel, Rene Havard—4839 (7-12-61)—Good humorous import—English titles—Zenith-Int.

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.

FRANTIC—D-90m.—Jeanne Moreau, Maurice Ronet—4839 (7-12-61)—Interesting psychological import—English titles—Times

GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.

GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert

JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert

JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor

LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times

LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President

PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Gille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert

SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agfacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—Embassy

TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation

TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot import—English titles or dialogue—Kingsley-Int.

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese Import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Maglcolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergl Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good Import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
ROCCO AND HIS BROTHERS—D-175m.—Alain Delon, Katina Paxinou, Claudia Cardinale—4839 (7-12-61)—Adult art house audiences will best appreciate fine import—English titles—Astor

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
DEVIL'S WANTON, THE—D-72m.—Doris Svedlund, Birger Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—English titles—Embassy
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman Import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-progress Trading Co.

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6108	Brainwashed.....	July
6109	Armored Command.....	July
6110	Twenty Plus Two.....	Aug.
6111	George Raft Story.....	Dec.
6016	Herod The Great.....	Dec.
	El Cid (Road Show).....	Dec.
6201	The Bashful Elephant.....	Feb.
6202	The Big Wave.....	April
6203	Hitler.....	Mar.
6204	Hands Of A Stranger.....	Mar.
6205	Reprise.....	April
6206	Confessions Of An Opium Eater.....	May
6207	The Bridge.....	June
	The Frightened City.....	July
	Payroll.....	July
	Day Of The Triffids.....	Aug.
	Rider On A Dead Horse.....	June

American-International

608	Alakazam The Great.....	July
609	Plt And The Pendulum.....	Aug.
610	Guns Of The Black Witch.....	Nov.
611	Lost Battalion.....	Nov.
613	Journey To The Seventh Planet.....	Dec.
701	Prisoner Of The Iron Mask.....	Jan.
702	Premature Burial.....	Feb.
703	Twist All Night.....	Mar.
704	Burn, Witch, Burn.....	Mar.
	Black Door.....	April
705	Brain That Wouldn't Die.....	April
706	Invasion Of The Star Creatures.....	April
707	Warriors 5.....	May
710	Poe's Tales Of Terror.....	Aug.
711	Phantom Planet.....	May
712	Assignment Outer Space.....	May
	Adventures Of Marco Polo.....	Sept.

Buena Vista

	Moon Pilot.....	April
	Bon Voyage.....	June
	Big Red.....	July

Columbia

602	Two Rode Together.....	July
603	The Guns Of Navarone.....	July
604	Queen Of The Pirates.....	Oct.
605	Scream Of Fear.....	Sept.
606	The Trunk.....	Sept.
607	Devil At Four O'clock.....	Oct.
608	Loss Of Innocence, The.....	Oct.
609	Weekend With Lulu.....	Oct.
610	Everything's Ducky.....	Nov.
611	Mr. Sardonicus.....	Nov.
612	Valley Of The Dragons.....	Nov.
613	Mysterious Island.....	Dec.
614	Sail A Crooked Ship.....	Dec.
615	Cash On Demand.....	Jan.
616	Twist Around The Clock.....	Jan.
	Advise And Consent.....	June
617	3 Stooges Meet Hercules.....	Feb.
618	Underwater City.....	Jan.
619	Walk On The Wild Side.....	Feb.
620	Hellions.....	April
	Mothra.....	May
	Best Of Enemies.....	May
	The Notorious Landlady.....	July
622	Don't Knock The Twist.....	July
623	Experiment In Terror.....	April
	Belle Sommers.....	April
624	Safe At Home.....	April
	Zotz.....	July
	The Notorious Landlady.....	July
625	Five Finger Exercise.....	May
626	13 West Street.....	May
	The Wild Westerner.....	June
640	Only Two Can Play.....	Feb.
	The Interns.....	Aug.
	3 Stooges In Orbit.....	Aug.

MGM

120	Morgan The Pirate.....	July
122	Honeymoon Machine.....	July
123	The Thief Of Baghdad.....	Aug.
124	Ada.....	Aug.
201	Thunder Of Drums.....	Sept.
202	Bridge To The Sun.....	Aug.
203	Invasion Quartette.....	Oct.
250	King Of Kings (Road Show).....	Oct.
204	Colossus Of Rhodes.....	Nov.
205	Bachelor In Paradise.....	Dec.
206	The Wonders Of Alladin.....	Dec.
207	The Light In The Piazza.....	Feb.
208	Murder She Said.....	Feb.
209	The Four Horsemen Of The Apocalypse.....	Feb.
210	World In My Pocket.....	Feb.
211	All Fall Down.....	Mar.
	A Very Private Affair.....	Mar.
212	Sweet Bird Of Youth.....	Mar.
213	The Horizontal Lieutenant.....	April
	Damon And Pythias.....	April
249	Don Quixote.....	June
60	Ben Hur.....	June
	Ride The High Country.....	May
	Damon And Pythias.....	June
	Lolita.....	June
	Boys' Night Out.....	July
	Swordsmen Of Siena.....	July
	Tarzan Goes To India.....	July

Paramount

6016	On The Double.....	July
6017	Pleasure Of His Company.....	Aug.
6018	Love In A Goldfish Bowl.....	Aug.
6101	Blood And Roses.....	Sept.
6102	Man Trap.....	Sept.
6103	Breakfast At Tiffany's.....	Oct.
R6104	White Christmas.....	Oct.
6105	Blue Hawaii.....	Nov.
6106	The Errand Boy.....	Dec.
6107	Summer And Smoke.....	Feb.
6108	Hey Let's Twist.....	Jan.
6109	Too Late Blues.....	Jan.
6110	Sledge Of Syracuse.....	Jan.
6111	Forever My Love.....	Feb.
6112	Brush Fire.....	Mar.
6113	Counterfeit Traitor.....	April
6114	Man Who Shot Liberty Valance.....	April
6115	Escape From Zahrain.....	May
6116	Hell Is For Heroes.....	May
6117	Hatari!.....	June
	My Geisha.....	July

20th-Fox

125	Upstairs And Downstairs.....	Sept.
130	Snow White And The 3 Stooges.....	July
131	Misty.....	July
132	Francis Of Assisi.....	Sept.
133	Voyage To The Bottom Of The Sea.....	June
134	The Big Gamble.....	Oct.
135	Pirates Of Tortuga.....	Oct.
136	The Hustler.....	Oct.
137	Marines, Let's Go.....	Aug.
139	September Storm.....	Sept.
140	Seven Women From Hell.....	Oct.
141	The Comancheros.....	Nov.
142	Purple Hills.....	Nov.
143	Two Little Bears.....	Nov.
144	Second Time Around.....	Dec.
145	The King And I—RE.....	Jan.
201	Bachelor Flat.....	Jan.
202	Madison Avenue.....	Jan.
203	Tender Is The Night.....	Feb.
204	Swingin' Along.....	Feb.
205	Satan Never Sleeps.....	Mar.
206	Woman Hunt.....	Mar.
207	The Innocents.....	Mar.
208	State Fair.....	April
	The Broken Land.....	April
	The Inspector.....	May
	Hand Of Death.....	May
210	Lisa.....	June
211	Cabinet Of Caligari.....	May
	I Like Money.....	Sept.
	It Happened In Athens.....	June
	The Silent Call.....	June
	20,000 Eyes.....	June
	Mr. Hobbs Takes A Vacation.....	July
	Air Patrol.....	July
	The 300 Spartans.....	Aug.
	Five Weeks In A Balloon.....	Aug.
	Hemingway's Adventures Of A Young Man.....	Aug.

United Artists

6120	Naked Edge.....	July
6121	The Cat Burglar.....	July
6122	Yoy Have To Run Fast.....	Aug.
6125	Goodbye Again.....	Aug.
6126	Teen-Age Millionaire.....	Oct.
6127	Boy Who Caught A Crook.....	Aug.
6128	The Young Doctors.....	Sept.
6129	Flight That Disappeared.....	Oct.
6130	Secret Of Deep Harbor.....	Oct.
6131	Paris Blues.....	Oct.
6132	The Great War.....	Oct.
6133	Season Of Passion.....	Oct.
6134	Explosive Generation.....	Oct.
6135	Town Without Pity.....	Oct.
6136	Gun Street.....	Oct.
6201	West Side Story (Road Show).....	Oct.
6202	Dead To The World.....	April
	X-15.....	Nov.
	One, Two, Three.....	Dec.
6203	Mary Had A Little.....	Jan.
6204	Pocketful Of Miracles.....	Dec.
6205	Salntly Sinners.....	Jan.
6206	Judgment At Nuremberg (Road Show).....	Dec.
6207	The Clown And The Kid.....	Mar.
6208	One, Two, Three.....	Feb.
6209	The Happy Thieves.....	Jan.
6211	The Children's Hour.....	Mar.
6212	Deadly Duo.....	Feb.
	Cold Wind In August.....	Feb.
6213	Sergeants 3.....	Feb.
	Proper Time.....	Feb.
6214	Magic Sword.....	April
6217	War Hunt.....	Feb.
	Nun And The Sergeant.....	May
	Follow That Dream.....	April
	Beauty And The Beast.....	April
	Birdman Of Alcatraz.....	Aug.
6218	Mighty Ursus.....	April
6219	Jessica.....	April
	Line Of Duty.....	April
6221	Incident In An Alley.....	April
	Geronimo.....	May
	Third Of A Man.....	May
	Trapeze—Reissue.....	May
	The Vikings—Reissue.....	May
	The Miracle Worker.....	May
	Road To Hong Kong.....	June
	The Valiant.....	June
	Jack The Giant Killer.....	July
	Beauty And The Beast.....	July

Universal

6117	The Last Sunset.....	July
6118	Trouble In The Sky.....	July
6119	Tammy Tell Me True.....	July
6120	Blast Of Silence.....	Aug.
1612	Come September.....	Sept.
6201	Back Street.....	Nov.
6202	The Sergeant Was A Lady.....	Nov.
6203	Flower Drum Song.....	Dec.
6204	Spartacus.....	April
6205	Lover Come Back.....	Mar.
6206	Desert Patrol.....	Mar.
6207	The Outsider.....	April
6208	Nearly A Nasty Accident.....	April
6209	Cape Fear.....	May
	The Day The World Caught Fire.....	May
6211	Saskatchewan—Reissue.....	June
6212	The Far Country—Reissue.....	June
6213	Night Creatures.....	June
6214	Six Black Horses.....	June
6215	Lonely Are The Brave.....	June
6216	That Touch Of Mink.....	July
6217	Information Received.....	July
	The Spiral Road.....	Aug.

Warners

015	Parrish.....	July
016	Fanny.....	July
151	World By Night.....	Sept.
152	The Singer Not The Song.....	Jan.
153	A Majority Of One.....	Feb.
154	Splendor In The Grass.....	Oct.
155	Claudelle Inglish.....	Sept.
156	The Mask.....	Nov.
157	Susan Slade.....	Nov.
158	Lad: A Dog.....	June
159	Roman Spring Of Mrs. Stone.....	Jan.
160	The Couch.....	Mar.
161	Malaga.....	Mar.
162	Rome Adventure.....	April
163	House Of Women.....	May
164	Samar.....	May
165	Merrill's Marauders.....	July
167	Story Of Monte Cristo.....	June
168	The Music Man.....	Aug.
169	Guns Of Darkness.....	Aug.

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for **KENO** \$3.50 per M. **PREMIUM PRODUCTS**, 339 West 44th St., New York 36, N. Y.

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NEED RCA, SIMPLEX SOUNDHEADS — Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. **BOX 235, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

FORMS AND SYSTEMS

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DON'T BE A SHABBY SHOWMAN—Replace those marquee letters now! Weather-proof Masonite black or red, fit all signs, 4" —40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount 100 letters or over \$60.00 list). **S.O.S., 602 W. 52nd Street, New York 19.**

CINEMASCOPE NEVER HAD IT SO GOOD—Replace with these Brandnew Variable Superscope Anamorphics—1/4 Original Cost. Limited quantity, pair \$195.00. **S.O.S., 602 W. 52nd, New York 19.**

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450 SEATS, downtown ideal art or second run. Small down. **RITZ THEATRE, 520 W. Main, Spokane, Washington.**

MUST SELL one or both my Michigan Drive-In Theatres, investment \$190,000.00 sell for \$120,000.00. \$25,000.00 down or \$15,000.00 plus 10% of gross receipts. Balance easy terms. **C. H. Schuckert, SUNSET THEATRE, Lapeer, Michigan.** Two recent major operations compels sale.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. **MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.**

THEATRES WANTED

EXPANDING small midwest chain desires additional leased theatres, excellent lease program for owners, upper midwest area preferred but open to all areas, larger operations desired, full details contact **BOX 236, c/o M. P. EXHIBITOR, 317 N. Broad Street, Phila. 7, Pa.**

USED EQUIPMENT

U.S. ARMY THEATRE SURPLUS—projection and sound, from \$895.00 **DRIVE-IN OUT-FITS** complete from \$3495.00. **S.O.S., 602 W. 52nd, New York 19.**

FOR SALE—carbon arc 16mm sound projectors. One dual Ampro, latest model manufactured, in excellent condition both \$900. One Bell & Howell model 140 L—mint condition complete \$600. One dual Bell & Howell model 140 K, excellent condition both \$900. One Bell & Howell model 140 R, latest model manufactured, mint condition \$600. Two Bell & Howell Model 140 S, equal to brand new, \$800 each. **HECHT MOVIE SHOWS, Wayside Inn Building, P. O. Box 443, Ellenville, N. Y. Telephone 1473.**

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illustrations!

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film backers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to **ALL** theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED MANAGER thoroughly experienced all phases theatre operation to work closely with owner in operation of four theatres, located within 200 miles of New York City. Good future for right man. Please give complete resume in first letter indicating salary expected. **BOX A627, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.**

DO YOU need a good projectionist? Do you need a good sound man? I can do one, or both. For more information call Alliance Nebr. 2385 or write to **HARRY F. BEARD, 1039 Mississippi St., Alliance, Nebraska. (627)**

OPPORTUNITY for two experienced, conscientious managers. Permanent position for right men. All information and photo first letter. Confidential. **BOX B627, c/o M. P. EXHIBITOR, 317 N. Broad Street, Phila. 7, Pa.**

MAN seeking position as district manager, now managing deluxe operated theatre. Formerly booker, also good on concessions. **BOX C627, c/o M. P. EXHIBITOR, 317 N. Broad Street, Phila. 7, Pa.**

PROJECTIONIST, ten years experience, seven years at Last Drive-In, age 30, A-1 references, non drinker, honest and dependable. Will work anywhere for a decent salary. **J. M. BRYANT, Telephone Union 2-9051 or Box 24, Dublin, N. C. (627)**

I AM LOOKING for a job that requires lots of hard work. If your theatre is run down I will show results in four weeks. Plenty of experience in all phases. **VERNON L. KLINE, c/o Kingston Hotel, Ocean Avenue and Boardwalk, Atlantic City, N. J. (627)**

MANAGERS WANTED: (2) 1st run new art type deluxe theatre in Nassau County, L.I., and 1st run new Conventional theatre in lower Manhattan, N. Y. High starting salary plus percentage arrangement for the right men. Opportunity to advance with aggressive growing organization. Call after 2:00 P.M., **G. HATTEM, EV 4-0075** or write 302 B'way, Brooklyn 11, N. Y. **(627)**

ROAD SHOW FILM—exploitation manager booker for travelling film show—"Damaged Lives" with book sale. Furnish references, bank and experience. **JEWEL PRODUCTIONS, INC., 153 Neptune Avenue, New Rochelle, N. Y. (627)**

Address all
correspondence to —

The A-MAN Corner

{ Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

DEAR DINO:

LAST NIGHT

I HAD

THE GOOD

FORTUNE

OF SEEING

THE BEST OF ENEMIES...

I SIMPLY

ADORED IT.

WHAT A

BEAUTIFUL JOB.

BILLY
WILDER



COLUMBIA
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PRESENTS

A Dino
De Laurentiis
Production

David
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THE BEST
OF ENEMIES

Co-Starring MICHAEL WILKING · AMEDEO NAZZARI · HARRY ANDREWS
with DAVID OPATOSHU Produced by DINO DE LAURENTIIS Directed by GUY HAMILTON
TECHNICOLOR® TECHIRAMA®

Opening in early A
Fine Arts Theatre, New
Warner's Beverly Hills Theatre, Beverly

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JULY 11, 1962

Volume 68

Number 4

IN THREE SECTIONS • THIS IS SECTION ONE



Court Reverses "Connection" Ban

(See Page 9)

Orderly Release Meetings Mapped

(See Page 10)

Robert Mochrie, MGM general sales manager, signed a new contract with the company recently and will continue in the post, as exhibitors everywhere welcomed the news.

MGM-Cinerama's "WONDERFUL WORLD" . . . see page 11



How did they ever make

THE CRITICS TELL YOU HOW...

"As a movie, 'Lolita' proves to be the most outrageous and original American film since 'Citizen Kane.' The miracle remains that such a movie was ever made at all—and made so well."

—Look Magazine

"The most accomplished piece of American film making seen in some time. 'Lolita' is an astonishing movie."

—Hollis Alpert, Saturday Review

"A brilliant and sinister film. It is wildly funny and wildly poignant."

—Arthur Schlesinger, Jr., Show Magazine

"Laced with brilliance."

—Life Magazine

"Powerful and persuasive! A superb example of motion picture narration of a subject considered by many 'impossible' to film."

—Jesse Zunker, Cue Magazine

"A continual cinematic delight! Under Stanley Kubrick's direction, every performance is downright brilliant!"

—Paul V. Beckley, N.Y. Herald Tribune

"The picture has a rare power! Mr. Kubrick has got a lot of fun and frolic in his film, also pathos and irony. 'Lolita' is provocative!"

—Bosley Crowther, New York Times

"The picture is going to create a sensation! James Mason gives a brilliant portrayal; Sue Lyon makes you believe that she is Lolita!"


—Wanda Hale, N.Y. Daily News

"One must pay tribute to the producer and director. Kubrick seems to have an unerring feel for the right approach!"

—Archer Winsten, New York Post

"It manages to hit peaks of comedy, shrilly dissonant, but on an adult level, that are rare in deed!"

—Philip K. Scheuer, Los Angeles Times





movie of **LOLITA** ?

THE BUSINESS TELLS YOU HOW...

From New York to Los Angeles to West Berlin, the MGM-Seven Arts blockbuster "LOLITA" is doing SRO and turn-away business. Outstanding boxoffice grosses coupled with the tremendous excitement generated by sensational newspaper and magazine reviews insure long run engagements wherever this picture has opened!

NEW YORK — Launched with an exciting celebrity-filled dual theatre premiere, "LOLITA" is equalling the grosses of the all time money maker "Gone With The Wind" at the Loew's State. The Murray Hill set a new opening day record, and is continuing to play to turnaway crowds every night. Sensational business is continuing into the second week!

LOS ANGELES — "LOLITA" acclaimed at star-studded West Coast premiere. Beverly Theatre set new opening weekend house record! And the business continues great!

BERLIN — International Premiere at the Gloria Palast in West Berlin. Opening week the biggest in two years. Equals tremendous grosses set by "La Dolce Vita"!

PHILADELPHIA, WASHINGTON, D. C. AND CHICAGO —
Smash openings in each of the above cities!

Bring this outstanding business to your boxoffice... **CONTACT YOUR M-G-M BRANCH and BOOK IT NOW!**



METRO-GOLDWYN-MAYER presents in association with SEVEN ARTS PRODUCTIONS • JAMES B. HARRIS and STANLEY KUBRICK'S

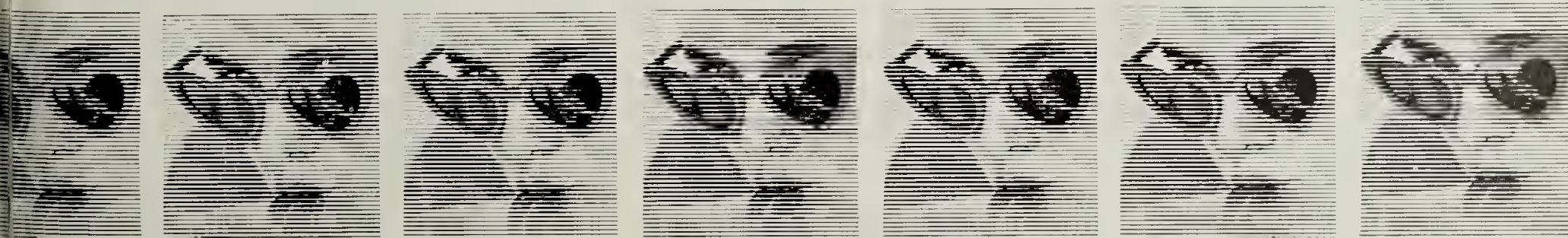
Starring **JAMES MASON • SHELLEY WINTERS • PETER SELLERS** as "Quilty" and Introducing **SUE LYON** as "Lolita"

Directed by **STANLEY KUBRICK** • Screenplay by **VLADIMIR NABOKOV** based on his novel "Lolita" Produced by **JAMES B. HARRIS**
Music composed and conducted by Nelson Riddle
Lolita Theme by Bob Harris

ORIGINAL SOUNDTRACK RECORDING ON MGM RECORDS.

APPROVED BY THE PRODUCTION CODE ADMINISTRATION

FOR PERSONS OVER 18 YEARS OF AGE



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THE HOTTEST COMBO

that ever rang up PROFITS at a Snack Bar! FOUR great, new characters!...in FOUR beautiful, FULL COLOR, fully-animated INTERMISSION TRAILERS! Stunningly produced in National Screen's Hollywood Studios! Each trailer is packed with Entertainment, Sales Appeal and a taste-tempting message! They're just what you've been waiting for...to increase your SNACK BAR PROFITS!...and they'll cost you a mere \$15 each...BUT...you can Buy All FOUR...for only \$50...and rotate them from week-to-week!

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TRAILERS
for
only

\$50

Buy all 4 and SAVE \$10



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



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JULY 11, 1962

THE SAME SAD STORY

WE SEE that Ed Hyman, American Broadcasting-Paramount Theatres executive, has scheduled a series of meetings with top distribution executives in an effort to increase the flow of good product to theatres during the fourth quarter of the year.

Hyman has been waging this all-out war on "feast or famine" release policies for some time, and has made significant progress in many areas. Every exhibitor will agree that Orderly Release of Quality Product is a must in today's uncertain market. Distribution pays lip service to this goal, but much remains to be done.

That old bogeyman of May-June and September-October dead spots is still with us, despite the bad experiences of past years. During this period, exhibitors are in a position not unlike that of a canary in a roomful of cats when it comes to negotiating for screen entertainment.

The great majority of theatres are experiencing a boxoffice decline, and so are distributors. In spite of that, the push is on for July and August dating, with many first-runs booked solid for this prime summer time. At least one large distributor, realizing the futility of bucking a seemingly irresistible tide, is now glad to get these dates from smaller theatres. The

problem is compounded in many cases by exchange conditions in which the elimination of personnel, grouping of shipping-billing stations, etc., has created more headaches than economies.

Why does the industry expect John Q. Public to buy mediocre releases or worse during this "orphan" period and then jump in to see the blockbusters (so-called) that emerge all at the same time. No wonder some of them prove to be more "bust" than blockbuster.

Nourishment in the form of better pictures is necessary to retain the public's interest and maintain theatre attendance. The public is always in a selective mood, and will prove receptive to quality entertainment no matter when it is presented. Yet keep your eye peeled as to the availability of product between Thanksgiving and Christmas. Prints on the big ones probably will not be available.

It's time we stopped talking and got down to business.

It's time TOA, Allied, ITOA, and every other theatre organization got into this fight and backed up Ed Hyman's constructive efforts. He's done a great job, but he can't win this battle by himself.

A LITTLE ADVERTISING IS A DANGEROUS THING

WE WOULD LIKE to share with our subscribers a few random thoughts on the importance of trade paper advertising. Here goes.

Enthusiasm is the builder of ideas!

Advertising is for the proper education of one's customers.

Producers and distributors have been condemning theatre owners in news stories, interviews, etc., for lack of advertising, improper upkeep of theatres, etc. At the same time, nearly all distributors have cut their trade advertising in half. Is this policy paying off?

To make mistakes is human—to profit from them is divine.

Good leaders inspire others with confidence. It is up to this industry's leaders to keep sales moving up by pouring advertising fuel into the cold furnace of public indifference.

Here is a case of advertising logic: Irritated at the fact that her teenage daughter was telephoning her friends far too frequently—and remembering the war time slogan, a mother posted a card near the phone reading, "Is this call necessary?" Later she found a logical reply on the card, "How can I tell until I've made it?" Is this ad necessary? You'll never know until you place it.

McGraw-Hill reports a sharp increase in personal calls by members of their organization in recent years. Personal contact is important. Make it easier for your sales staff by "selling" your prospect in advance.

ZANUCK SAYS A MOUTHFUL

FROM PARIS, Darryl Zanuck has spoken out against banking interests controlling the policies of a film company. In effect, the veteran film man said, "I wouldn't pass myself off as an expert on banking procedures. How can these gentlemen expect to manage a film company intelligently?"

We agree. We remember a banking outfit named Dominick

taking an interest many years ago in the affairs of Paramount. Fortunately, they were displaced and the company surged forward under the management of Barney Balaban. We remember similar situations at RKO, MGM, Republic, and now 20th-Fox.

Film making is a job for film people.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

John Nirenberg, general manager, Merben, Mayfair, and Liberty-Tacony, Philadelphia, became a grandfather for the first time when his son, **Ronnie**, became the father of a boy.

Obituaries

Barney Gerard, 80, retired producer-writer, died in Hollywood following a lengthy illness. Before coming to Hollywood, Gerard for 18 years produced on Broadway the annual "Follies Of The Day," which he wrote. In Hollywood, he was principally identified with Allied Artists for which he produced a comedy series, "Bringing Up Father." He is survived by his widow, a brother, and three sisters.

A. G. Gortatowsky, 83, well known Albany, Ga., businessman and lessee and manager of a chain of Albany theatres, died at his home following a long illness. He was manager of Gortatowsky Insurance, a member of the TOA, Motion Picture Operators of Georgia, COMPO, Variety Club of Atlanta, and charter member of the Elks Club. He was also an aide de camp on the staff of Governor Vandiver of Georgia.

Marshall Jones, retired projectionist, Paramount, New Haven, and on that theatre's booth staff for over 30 years, died. He was step-father of **Russell Newton**, manager, Capitol, New London, Conn.

Mrs. Hattie Harriet Kreisle, a pioneer in motion picture exhibition in the deep South died at her home in Morgan City, La. Mrs. Kreisle, 88, was known as the "Grand Lady" in regional film circles. She and her husband, **William**, ran the old Opera House in Morgan City when the industry was in its infancy. She is survived by four daughters, five grandchildren, 12 great grandchildren, and one great great grandchild.

Alfred L. Levy, president of Talent Associates-Paramount, Ltd., died in Littleton, N.H., Hospital after a long illness. Levy was personal manager of such stars as Frank Sinatra, Doris Day, and Gordon MacRae before founding Talent Associates. The 52-year-old Levy had affiliated Talent Associates last year with Paramount Pictures.

John W. Mangham, 66, retired motion picture film exchange owner in Atlanta for many years, died following a heart attack at his home. Surviving are his wife and a brother.

Jack Mundstuk, Washington branch manager for Metro-Goldwyn-Mayer, died in Washington. Mundstuk has been associated with MGM for 32 years. He is survived by his wife, **Retta**, a daughter, and son.

Mrs. Mildred Rudsill, for many years a staffer on Atlanta film row, died at her home after a long illness.

Nathan Schrieber, 77, died at his Detroit home. He was at one time owner of the seven theatre Midwest Circuit and founder of the Colonial Department Stores. He is survived by his wife, one son, five daughters, two brothers, two sisters, 13 grandchildren, and four great-grandchildren. His son, **Raymond**, operates the Colonial and has an interest in the Palmer Park.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JULY 9

Baumgarten Forms New Distrib Firm

HOLLYWOOD—Formation of a new film distributing company, Intercontinental Pictures, Inc., and acquisition of western hemisphere distribution rights to a number of top-quality features was announced by Ed Baumgarten, president of the new company. Baumgarten, formerly president of Lippert Pictures and Regal Films, is also president of Associated Film Releasing Corp. which will continue actively in distribution apart from Intercontinental.

The films acquired by Intercontinental are being produced by Hollyburn Film Productions at the new Commonwealth Film Studios in Vancouver, B.C. Hollyburn, now filming its first picture, "The Sweet and the Bitter," will produce from four to eight pictures a year which Intercontinental will distribute. Eastern hemisphere distribution will be through Anglo-Canadian Film Co. in association with British Lion. William V. A. Gell of London, is managing director of both Anglo-Canadian and Hollyburn.

Baumgarten, a long-time advocate of independent distribution, announced that he is leaving on an extensive trip in mid-July. He will set distribution deals with independent exchanges throughout the United States and arrange for distribution in Canada and Latin America. He will also finalize accessory arrangements with National Screen Service.

Hollyburn has set a production budget of \$2 to \$4 million for the next 12 months. Target is to turn out eight pictures, but four will be the absolute minimum.

William J. Maggini, a resident of Canada, who was production head of Lippert, Regal, and Associated Producers, is now serving in a similar capacity at the Commonwealth Studios, which are the newest and most modern facilities in Canada.

Other properties on the Hollyburn schedule are "No Hands on the Clock," a suspense thriller; "Circle of Greed," a melodrama; "The Golden Florentine," a mystery; "The Wendigo," a horror film; and "High North," an adventure set in Alaska.



Donald S. Rugoff, Rugoff Theatres, recently received a certificate of merit from the New York City Department of Commerce and Industrial Development recognizing the circuit's inauguration of the new twin theatres, Cinema I and Cinema II, on Third Avenue at 60th Street. Deputy Commissioner of Commerce **Robert W. Watt** made the presentation.



BROADWAY GROSSES

"Mink" Still Top Hit

NEW YORK—"That Touch of Mink" and "Lolita" topped the Broadway first-run picture in an all holdover week.

Estimated returns were as follows:

"MR. HOBBS TAKES A VACATION" (20th-Fox). Paramount reported \$20,000 for the fourth week.

"THAT TOUCH OF MINK" (Universal). Radio City Music Hall with stage show continued its record pace with \$123,500 for Thursday to Sunday and \$200,000 for the fourth week.

"LOLITA" (MGM). Loew's State continued strong with \$40,000 for the fourth week.

"EL CID" (Allied Artists). Warner reported \$18,000 for the 30th week.

"MY GEISHA" (Paramount). DeMille announced \$9,000 for the fourth and last week.

"BOYS' NIGHT OUT" (MGM). Victoria reported \$20,000 for the third week.

"THE MIRACLE WORKER" (United Artists). Astor stated the seventh week was \$15,000.

"THE SKY ABOVE-THE MUD BELOW" (Embassy). Forum did \$18,000 on the third week.

"ADVISE AND CONSENT" (Columbia). Criterion announced a good fifth week of \$25,500.

"WEST SIDE STORY" (United Artists). Rivoli reported the 38th road show week hit \$38,000.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace announced \$22,000 for the 30th road show week.

U-I Billings Soar

NEW YORK—Universal's domestic billings for the final week of its 26 week Presidential Sales Drive honoring Milton R. Rackmil, which ended June 30, soared to a record \$2,523,410 for the best week since 1957, according to Henry H. "Hi" Martin, vice-president and general sales manager.

In releasing these figures, Martin noted that the billings do not include "Spartacus" billings which are handled separately. Were they added, they could have brought a new all-time high in weekly billings.

Victoria Shipping Reports New Progress In Canada

PHILADELPHIA — Meyer Adleman, head of Victoria Shipping Services, Ltd., and president of New Jersey Messenger Service, recently returned from Canada with news that Victoria's efforts to consolidate Canadian back-room facilities are making exciting progress.

Latest developments find MGM and United Artists in Winnipeg joining other companies in turning over film inspection and shipping services to Victoria. Film companies in Calgary are also coming into the Victoria fold, while extensive negotiations are underway in other Canadian film centers. Victoria has already signed up a majority of the companies in Winnipeg and Calgary.

N. Y. Court Reverses Censor Board

London Successful In Fight For "Connection"; Language Not Obscene; License Fees Upheld

ALBANY—The Board of Regents has 60 days in which to appeal from the unanimous decision by the Appellate Division, Third Department, annulling the the Regents' denial of a license for "The Connection" because the picture uses an indelicate four-word letter classified as "obscene."

The five judges, in upholding The Connection Company's appeal from a ruling by the Regents, denied the second plea of its attorney, Ephraim S. London, New York, that the licensing section be declared unconstitutional on the ground the fiscal charge by The Education Department's Motion Picture Division constitutes the imposition of a tax and not a fee."

This is believed to be the first time a court passed on the use of "objectionable" language in a film as the basis for license denial. The decision continued the string of victories which London has scored over the Regents in the past 11 years, starting with "The Miracle" in 1951. The State prevailed in that case before the Court of Appeals, but lost in the United States Supreme Court. The nation's highest tribunal invalidated "sacrilegious" as the reason for denying a license to a motion picture.

The Appellate Division decision read: "This is a proceeding to review the denial of the Board of Regents for the issuance of a license for the exhibition of the motion picture, 'The Connection'."

"The sole ground for refusing a license to show the motion picture is premised on obscenity in the use of the word 'shit.' In most instances the word is not used in its usual connotation, but as a definitive expression of the language of the narcotic. At most, the use of the word may be classified as vulgar, but is not obscene, pursuant to Section 122 of the Education Law, and the determination of the Board of Regents is annulled.

"The petitioner further alleges that the licensing section is unconstitutional, as the fiscal charge constitutes the imposition of a tax and not a fee. Suffice it to note that the Legislature of this State in 1961 amended the section, by reducing the fees charged, so that we must assume, as of now, that the present charges are fair and reasonable. The presumption that the section is constitutional prevails.

"Determination of the Board of Regents annulled, with \$50 costs to the petitioner."

Concurring in the decision were Presiding Justice Francis Bergan and Associate Justices James Gibson, J. Clarence Herlihy, Walter B. Reynolds, and Donald S. Taylor.

Dr. Charles A. Brind, Jr., counsel to the State Education Department, was the attorney for the Regents. He filed a brief strenuously denying the assertions of London.

London contended that, under the U.S. Supreme Court decision in the Roth case (1957) and of the New York State Court of Appeals in the so-called Richmond County case (1961), the uncouth word could not be considered "obscene." It had a "long history"

New Atlanta Censor Law Challenged In First Test

ATLANTA—Leonard Freeman, manager, Kirkwood Adult Theatre, appeared in Municipal Court here in the first test of the newly rearranged censorship laws. He was charged with violating the city's new film grading ordinance with the showing of "The Time Of Desire."

Mrs. Christine Smith Gilliam, city reviewer, said Freeman was being charged with violation of the new ordinance which requires that pictures be submitted to her office to be graded and that if the grade received is "unsuitable," this must be posted on advertisements and at the theatre. Freeman is charged with refusing to submit films to Mrs. Gilliam's office for reviewing, and she had to go to the theatre to view the films.

This is the second case involving Freeman here. Earlier he was charged with violating a former city ordinance when he showed "The Fast Set," but the charges against him were dismissed after Municipal Court Judge Webb held a private showing of the film.

UA Names Sumner To Top Ad-Pub Post

NEW YORK—Gabe Sumner has been named national director of advertising, publicity, and exploitation for United Artists, it was announced by Fred Goldberg, vice-president.



SUMNER

Sumner moves up from the post of executive assistant to Goldberg, a position he has filled since April, 1961. He previously had been United Artists' publicity manager, joining the company in November 1960.

Sumner has been associated with the motion picture industry since 1950 when he joined Paramount Pictures as a special field representative on "Samson and Delilah." Upon completion of that assignment, he became assistant director of advertising, publicity, and exploitation of the Schine Theatre Circuit.

In 1952, Sumner rejoined Paramount, where for a period of four years he was involved in all areas of publicity and exploitation.

He resigned from Paramount in 1956 to establish Sumner and Friedkin Associates which supervised publicity and advertising for major tv shows, films, and personalities. He continued with this operation until he joined United Artists in 1960.

of Anglo-Saxon usage, London declared; had been employed, without any protest, in the New York presentation of Jack Gelber's play of the same name.

In "The Connection," the word did not refer to excrement, but to heroin, the appellant's attorney insisted. Total number of times the word figured in the film dialogue

(Continued on page 32)

Lippert Adds Four To West Coast Circuit

HOLLYWOOD—"There's money to be made in small-town theatres," said Robert L. Lippert regarding his recent addition of four hardtops to his Pacific Coast theatre chain.

Lippert's acquisition of the State, Dinuba; Corcoran, Corcoran; Royal, Sanger; and Broadway, Yreka, all in California, diversifies and balances his string of theatres, he explained. He is currently angling for three additional upstate California hardtops. He previously had a higher proportion of drive-ins among his exhibition enterprises.

In addition to his ownership of Lippert Theatres, he is a top figure in Monogram Precision Industries and its theatre-owning subsidiary, ElectroVision Corp. Latter recently disposed of one of its drive-ins in La Habra, but is eying other theatres of both types, he indicated.

"This is a time for shrewd investment optimism," Lippert said, pointing to recent statistician's surveys that both gross box-office and number of patrons had increased in the past year, first such trend recently.

"Showmanship is the chief criterion for success," Lippert said. "At the same time, study of population trends and patronage cycles must supplement the theatre owner's long-range planning. The exhibitor's operation must vary according to his area's growth or adverse change, which can affect his promotion, pricing, or rental range."

Top Fox Spot Open

NEW YORK—Samuel I. Rosenman, chairman of the board, 20th-Fox, stated that no one has as yet been offered the presidency of the company as successor to Spyros Skouras.

He admitted, however, that "discussions have been had with several persons and a committee appointed by me pursuant to a resolution adopted at the last meeting of the board of directors to recommend a person to the board as the next president will meet this week."

Max Youngstein, executive vice-president, Cinerama Corporation, and president of Cine-Miracle, and Darryl F. Zanuck both denied they had been offered the presidency. Zanuck, however, indicated that in the future he would take a larger part in running the company, in which he is a sizable stockholder.

"Cleopatra" Exec Sees "Red"

ROME—Sid Rogell, 20th-Fox executive with "Cleopatra" here, told the Associated Press that "We do not favor Communists but unfortunately almost all technicians are in Communist-dominated union."

The statement was made following the allegation in an AP story that 20th-Fox has been employing Communist workers for "Cleopatra," currently shooting here.

Rogell stressed that these technicians are not obtained directly from the union but rather through the state-owned Cinecitta Studios, where the movie is being filmed.

He also pointed out that many extras used in the picture have been obtained from a non-Communist union.

Hyman Meeting With Distributors To Boost Fourth Quarter Grosses

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, is arranging a series of meetings with the major film producers in an effort to increase grosses. The luncheon meetings started this week and continue through Friday, July 20.

The subject of each of the meetings, which will be attended by the top sales, advertising, publicity, and exploitation executives of each of the major distributors, will be the development of a course of dynamic action for the period from September through December in an effort to give impetus to the fourth quarter of the year which will, it is hoped, make for a continuing upgrade of business to follow successful summer receipts.

"The last few months of 1962 is a most imperative period for the sound practice of Orderly Release of Quality Product," said Hyman. "Now is the time to try and make certain that September through December, with extra effort and cooperation exerted within the industry as a whole, will prove extremely fruitful.

"The showmen of AB-PT are willing and eager to join with the other showmen in a united drive with the producers and exhibitors to swing the business barometer in a constant upward trend," said Hyman.

According to Hyman, "the man on the firing line—the men who know and work with the theatremen," will attend the meetings for an exchange of ideas for the furtherance of the common cause.

Each of the companies have been alerted to select one or two pictures of quality for release between September and December, for super-Herculean promotional action. It is expected that additional field men will be urged for the campaigns with theatre staffs geared for even greater assistance.

Hyman claims the support of several thousand theatre operators who have endorsed Orderly Distribution and are committed in writing to extend themselves in cooperating with film distributors in the forceful selling of quality product to the public "as they never have before."

"The theme of the new Orderly Release Schedule, which will be ready just after Labor Day, will be the building of business, which should be the prime concern of everyone in the industry," declared Hyman. "There can be no if's, and's, or but's in the fourth quarter of this year; grosses must keep the momentum gained during the summer—and climb from there!"

"We had similar meetings with the distributors last year and they proved so mutually beneficial AB-PT decided to hold the conferences again this year. As one of the leaders of the industry, we feel it is our obligation not to stint in time nor money nor effort to bring about a resurgence of steady high-level grosses," Hyman stated. "We know for certain that sincere cooperation plus sweat from the makers and producers and distributors of theatre films, working closely with the exhibitors, can and will bring about increased substantial profits for all involved."

AMPA Members Meet

NEW YORK—A closed membership meeting, to elect officers for the 1962-63 season, was to be held by the Associated Motion Picture Advertisers yesterday (July 10) at the Blue Ribbon Restaurant.

Court Decision Okays Exhibitor Product Split

NEW YORK—Herman M. Levy, general counsel, TOA, announced that the U.S. District Court for the Southern District of New York, has for the first time given clear-cut approval of exhibitors' "splits of product," so long as the distributors know of the split and acquiesce to it.

This approval, which was stated in the successful efforts of the National General Corporation to build a new drive-in in San Jose, Calif., gives a green light to exhibitors and to distributors who sincerely want to eliminate the ravages of competitive bidding.

The case involved an application to the Court by the former affiliated circuit, National Theatres, etc. (now known as National General, etc.) for permission to construct and to operate a drive-in in the San Jose area, where it operates two first-run conventional theatres. By its decision, the Court granted National's application, and declared, "Concededly, any arrangement whereby exhibitors agree with each other that they will not compete in the buying of the product cannot be countenanced; although it is equally clear that splits of product with the consent of both distributors and exhibitors are proper."

Allied Sets Summer Board Session In N.Y.

DETROIT—A meeting of the board of directors of National Allied is called for Monday and Tuesday, Aug. 6 and 7, at the Concord Hotel, Kiamesha Lake, N.Y. This meeting will be held concurrently with the combined conventions of Allied Theatre Owners of New Jersey and Allied Theatres of New York State, scheduled Aug. 6-9. Accommodations at the Concord will be at special convention rates which include all gratuities, green's fees, indoor and outdoor swimming pools, cocktail parties, and night club entertainment.

It is suggested that directors bring their wives and families and stay on until Thursday.

The first session of the board will be called to order at 9:30 a.m. on Aug. 6. Officers and directors of Allied units who are not national directors are welcome to attend the board sessions as observers. Suggestions for the agenda are requested from each of the Allied leaders and regional associations. Topics for discussion or consideration by the Board must be sent to the executive director by July 20.

Stern Joins Colorama

NEW YORK—Leo F. Samuels, vice-president on charge of sales and distribution for Colorama Features, Inc., announced the appointment of Harry Stern as western division sales manager. Stern will headquarter in the Colorama Hollywood offices.

Stern is a veteran in the film industry, starting with United Artists in 1920. He is resigning as executive assistant to Manhattan Film's president to join Colorama.

Texas Tax Statute Ruled Unconstitutional

AUSTIN, TEX.—The Supreme Court voided as unconstitutional a portion of the state's admissions tax on pictures, plays, operas, and the like at other than regularly established motion picture theatres.

Edward E. McLemore, Jr., operator of the "Big D Jamboree" in Dallas, contested efforts of comptroller Robert S. Calvert to collect the tax on his "Jamboree" admissions.

He attacked constitutionality of the levy on the grounds it taxed his customers on tickets of 51 cents and more but exempted admissions up to \$1.05 to motion pictures exhibited by a theatre at a regularly fixed place of business.

A district court here held that the tax was discriminatory and unconstitutional and the Supreme Court agreed with the ruling.

The state contended that the legislature can make a reasonable classification for taxation and had done so in the tax of one cent and each 10 cents over 50 cents of admission price.

Associate Justice Ruel Walker in the court's decision said the classification established by the legislature was based on the place where entertainment was given. He differentiated it from occupation taxes on peddlers which exempt merchants in established places of business.

McLemore, he held, "regularly exhibits shows of various kinds at a fixed place of business in Dallas, but that place of business is not a motion picture theatre."

Under the law, he said, a person who exhibited a motion picture at a place other than a fixed and regularly established theatre would be taxed, while a person exhibiting the same picture in an adjoining building of the same construction would be exempt "merely because he regularly shows motion pictures in that building."

The section of the tax voided by the court levied the tax on admissions of 51 cents or more to entertainment such as motion pictures, operas, plays, and like amusement "held at places other than at a fixed and regularly established motion picture theatre."

A different section of the act levies the tax on regular theatre admissions of more than \$1.05.

N.Y. Inspection Fees Studied

ALBANY—Members of Albany unit, Allied Theatres of New York State, at a meeting held in the Inn Towne Motor Hotel, raised some questions about the annual inspections being made of their premises by the State Labor Department. One query was the reason for the alleged double fee for certain checkups on safety. Charge for each examination is \$25.

Also discussed were plans for the attendance by Albany's Allied members at the joint convention of New York and New Jersey State Allied, in the Concord Hotel, Lake Kiamesha. A large turnout from this section is expected.

Leonard L. Rosenthal, counsel and adviser on film buying for Upstate Theatres, Inc., and regional vice-president of Allied, chaired the meeting. A total of 65 theatres in the Albany region are now members.

"Burial" Big For AIP

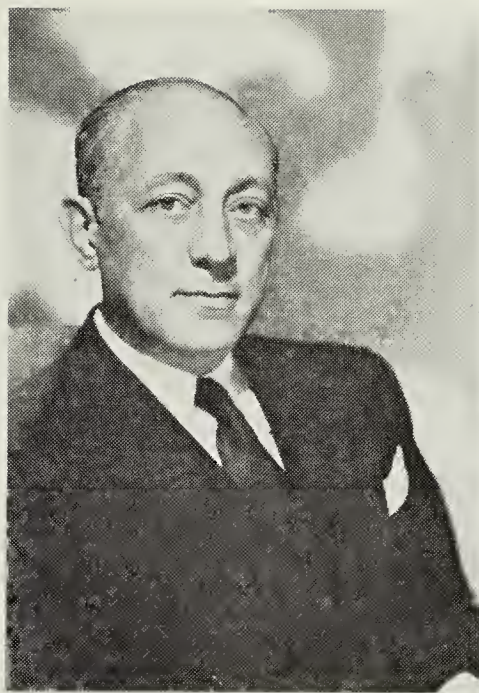
LOS ANGELES—American International's "The Premature Burial," with a total gross to date of more than \$1,250,000 in the domestic market, is on its way to becoming one of AIP's all-time top grossers, according to company sales chief Leon P. Blender.

MGM-Cinerama's

"WONDERFUL WORLD"

Launched As New

Entertainment Milestone



VOGEL



REISINI

ON TUESDAY NIGHT, Aug. 7, motion pictures will enter a new era as the first storytelling film to be produced in Cinerama, "THE WONDERFUL WORLD of the Brothers Grimm," makes its debut in 14 simultaneous world premieres from coast to coast.

This announcement, made jointly by Joseph Vogel, president of MGM, and Nicolas Reisini, president and chairman of the board of Cinerama, Inc., is considered the greatest advancement in the motion picture since the introduction of sound.

For two years, MGM and Cinerama have worked on development of ever greater effect in presentation, taking over an entire Hollywood theatre as a studio and research laboratory to bring about refinements for this new and exciting concept in entertainment.

Construction of new Cinerama theatres and conversion of existing theatres is taking place in major cities throughout the United States to the tune of \$17,500,000. Other theatres, already equipped for the Cinerama process, are undergoing intensive reconversion. With the completion of this program, there will be 120 theatres world-wide equipped to show Cinerama features.

In the natural course of Cinerama's evolution, it was inevitable that dramatic story-telling would be joined to the impact of the "You Are There" audience enjoyment. To this end, Vogel and Reisini met in New York in November, 1959. Out of this meeting came the decision to film the world's first

Cinerama story-tellers—and the choice fell to "WONDERFUL WORLD" and "HOW THE WEST WAS WON."

Add the production costs of the two epic features to the \$17,500,000 theatre investment, and the total involved in bringing this new entertainment to an eager public approaches \$35,000,000.

"THE WONDERFUL WORLD of the Brothers Grimm" is the warm, human story of the two brothers who startled the literary world when they published their first volume of fairy tales 150 years ago.

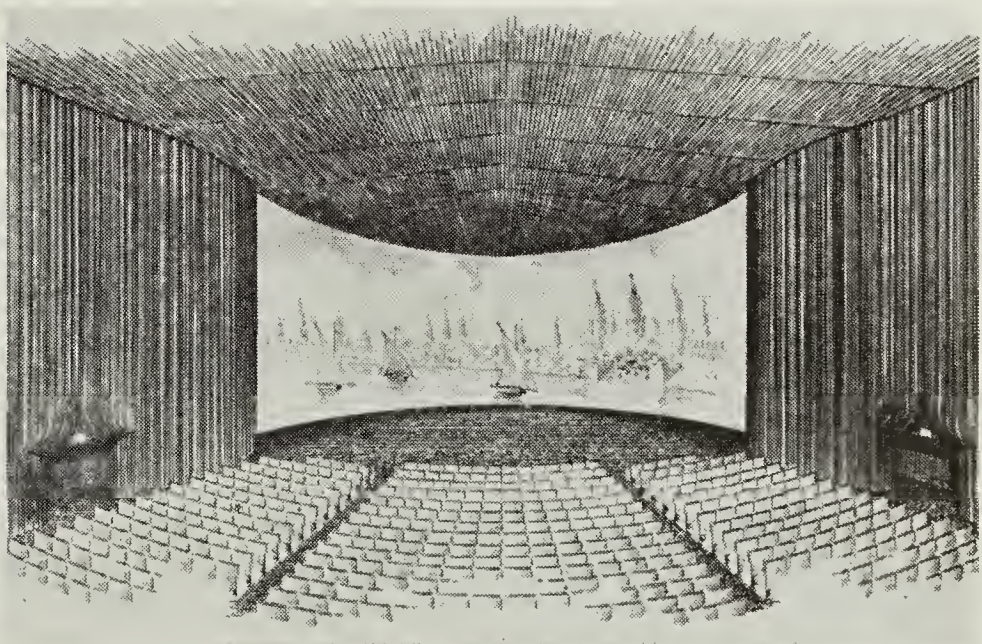
As companion production planned to follow in world-wide Cinerama Theatres is the monumental "HOW THE WEST WAS WON," an epic story in American history. This covers the period of westward expansion from the Erie Canal to the bringing of law and order to the Southwest. The story is told through the eyes of three generations of a pioneer family.

The cast is the most powerful ever assembled for a single feature. Stars include, in alphabetical order, Carrol Baker, Lee J. Cobb, Henry Fonda, Carolyn Jones, Karl Malden, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, James Stewart, Eli Wallach, John Wayne, and Richard Widmark. Co-stars are equally impressive.

MGM and Cinerama are justly proud of these two entertainment milestones. Families all over the world are in for a double treat. Let's take a look at the first half of that treat now. Let's visit "THE WONDERFUL WORLD of the Brothers Grimm."



The new Cooper Theatre, Denver, was designed and specially built for the exhibition of Cinerama productions. The circular, luxury-equipped million-dollar showcase was opened March 9.



Major remodeling converted the former Capitol, New York City, to a new Super-Cinerama palace embodying the latest concepts in theatre design. It is now called Loew's Cinerama.



REHEARSAL TIME . . . The camera catches Laurence Harvey and Karl Boehm as they rehearse for a scene for the exciting Metro-Goldwyn-Mayer-Cinerama presentation.

tell me a story . . .

“WONDERFUL WORLD THE BROTHERS IN COLORFUL BOW DRAMATIC CINERAMA

IT WAS INEVITABLE that Cinerama, the revolutionary three-camera, three-projector wide screen process that sent so many happy millions tumbling along on a roller coaster ride and winging through the Grand Canyon, would eventually tell a story. For 10 years, scientists had worked constantly to improve the process. The question was what story would be the first.

The search finally came to a happy end when producer George Pal was told by MGM-Cinerama that the property, “THE WONDERFUL WORLD of the Brothers Grimm,” had been chosen for that honor.

It was felt that this film, loaded with spectacle, sparkling with fantasy and humor, offered everything that MGM-Cinerama had been seeking for this new, dramatic entertainment medium.

For eight years, Pal had nurtured the dream of eventually producing a film based on the lives of the brothers who brought the fairy tale to children everywhere. Finally, the work of actual production was to begin.

First, it was necessary to find a Cinerama “fairyland” in which the story of the Brothers Grimm could be best filmed to capture the flavor of their times. This magical spot was found in Germany, in a delightful walled city named Rothenburg ob der Tauber. Certainly the strangest sight any of the inhabitants of this charming city ever saw was the Cinerama camera rumbling slowly down the tortuously winding streets,

past the quaint buildings dating mostly from the 13th and 16th centuries.

The charm of the place completely captured the cast, including Laurence Harvey and Karl Boehm as the Brothers Grimm, and also stars Claire Bloom, Barbara Eden, Walter Slezak, Oscar Homolka, Ian Wolfe, Yvette Mimieux, Russ Tamblyn, Cheerio Meredith, Betty Garde, Jim Backus, Terry Thomas, Buddy Hackett, Walter Rilla, Elizabeth Neumann, Martita Hunt, and Beulah Bondi.

The entire location was a cinematographer’s dream, and the all-sweeping “bubble-eye” of the Cinerama camera handled by chief cameraman Paul Vogel turned director Henry Levin’s setups into magic moments of entertainment.

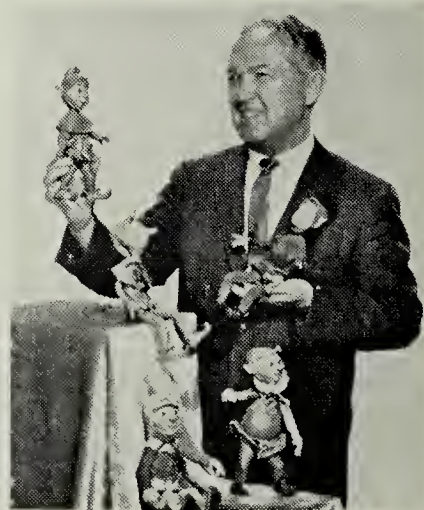
The Cinerama camera actually is an instrument that the average man could carry with ease, and it was used this way for some scenes. But when it came to close-ups with dialogue, the camera had to be housed in an 800 pound, sound-proofed, beetle shaped box, earning it the nickname of the “Big Beetle” or “Black Monster.” Whatever it was called, with its 146 degree coverage, virtually peripheral vision, it deserves to be called the “Miracle of Motion Pictures.”

In “THE WONDERFUL WORLD of the Brothers Grimm,” the audience will find itself participating in such thrills as a perilous carriage ride down a mountain, zooming over Bavarian villages and ancient castles, riding a tiny coal-burning

GAY ABANDON . . . Princess Yvette Mimieux dances with Russ Tamblyn in gypsy camp scene from “The Dancing Princess” fairy tale sequence.



PRODUCER - DIRECTOR George Pal talks things over with puppet friends who play do-gooder elves in “The Cobbler and the Elves” sequence.





Laurence Harvey and Karl Boehm, who play the Brothers, prepare to depart on a journey down the Rhine in tale sequence.

train, voyaging down the Rhine on a paddle-wheeler, battling a fierce dragon, even visiting the moon and a few assorted planets. It could only have been done through the magic of Cinerama.

Yet despite the visual display, the basic story of the two brothers who wrote the famous tales is a heartwarming and intimate experience.

It is a gentle dramatic story despite the many spectacular effects made possible by the Cinerama camera, and it is to the great credit of the wide screen process that the quieter dramatic moments are equally effective in Cinerama.

So too are the musical moments. Music and fairy tales seem to go together, and composer Bob Merrill has furnished toe-tickling songs and themes for the production. The songs are "Ah-oom," sung by the do-gooder Elves in "The Cobbler and the Elves" sequence; "Christmas Land," sung by five diminutive orphans in the same sequence; "Dee-Are-A-Bee-O-En," a comedy number performed by Terry-Thomas and Buddy Hackett in "The Singing Bone," and "Above the Stars." Most of the songs and themes are performed on a zither.

"THE WONDERFUL WORLD of the Brothers Grimm" begins in 1812 in the village of Cassel, Bavaria. Two brothers, Wilhelm and Jacob Grimm are working in the palace library of the local Duke. They are preparing a history of the Duke's family, but Wilhelm's mind is on writing fairy tales. He is

constantly searching for old stories. It is this single-minded devotion to fairy tales and folk lore that provides the dramatic conflict throughout the film. Laurence Harvey as Wilhelm the dreamer and Karl Boehm as Jacob the realist discover in the end that the pleasure they have brought to children throughout the world more than makes up for the trials they suffered before success smiled at them.

Incorporated into the screen offering, of course, are three of the Grimms' fairy tales, "THE COBBLER AND THE ELVES," "THE DANCING PRINCESS," and "THE SINGING BONE." While these are well known, they are not as famous as certain other fairy tales by the talented brothers. Producer George Pal explains that these lesser known tales were chosen deliberately because it was felt that they offered the best opportunity to use all the latest developments in Cinerama techniques.

This combination of fact and fantasy, spectacle and warm human drama, riotous laughter and fabulous adventure promises to be an entertainment bonanza in all its engagements.

Eight months in the filming, "THE WONDERFUL WORLD of the Brothers Grimm" emerges as a new and profitable marriage—that of the Cinerama camera and the story line. As the fairy tale says so aptly, this is a combination destined "to live happily ever after."

Buddy Hackett and Terry Thomas in "Singing Bone" sequence.



Barbara Eden, Karl Boehm, and Walter Slezak as Cupid.



"WONDERFUL WORLD" PROMOTIONS

TO PENETRATE ALL KEY AREAS

To GUARANTEE universal public want-to-see for "THE WONDERFUL WORLD of the Brothers Grimm," MGM and Cinerama have developed a massive advertising, merchandising, publicity, and exploitation campaign to launch this first Cinerama story-telling production.

In all the history of literature, few books have had such continuing world-wide success as the collection of fairy tales published in Germany in 1812 by the Brothers Grimm.

Naturally, the many editions of the book available provide an excellent exploitation peg for the film's playdates. This, of course, is only one aspect of a multi-sided campaign. As part of the exploitation, two of the largest children's clothing manufacturers in the country have designed a special collection of children's apparel inspired by the film. Style Undies will be featuring a complete line of sleepwear, and Joseph Love, Inc., has manufactured a special group of children's dresses to be distributed on a national basis to leading stores and shops. Backing these fashions will be an extensive national and local advertising campaign tying in with the film.

A comprehensive music promotion is being formulated with LeVan, Inc., publishers of the songs and themes from the picture by Bob Merrill. In addition to a major schedule of record releases including LP albums and singles, the publication branch of LeVan plans an extensive range of printed music accessories.

For the past months, MGM and Cinerama executives have been personally visiting each of the key cities to plan the promotion and advertising campaigns. They have conferred closely with the regional personnel of both companies and the Cinerama theatres, assuring the maximum efforts to launch this special attraction.

MGM also has assembled five traveling exhibits for tie-ins with national openings on the film. These comprise 52 costumes and selected props from the production, and also will contain specially mounted blowups of key scenes and reproductions of three oil paintings created by Reginald Brown. The exhibits will rotate among 45 Cinerama cities in the United States and Canada.

One of the more unusual exhibits prepared for the film con-



Barbara Eden exhibits several of the children's dresses inspired by "The Wonderful World of the Brothers Grimm" and promoted by extensive national and local color advertising. Special hang tags will credit the picture.

The First
Dramatic Story-Telling Film in Fabulous
CINERAMA
Metro-Goldwyn-Mayer and Cinerama present
A George Pal Production



sists of 12 three dimensional portraits of the film's stars created by famed artist-illustrator Joe Smith. Using the collage technique, Smith has created an ideal attention grabber for use wherever the production plays.

To boost away from the theatre activity, MGM prepared a special film strip in color to promote the feature in schools, clubs, churches, and industry. This is part of the group sales program that proved so successful for "Ben-Hur." The program consists of a recorded narration along with the film, which details production background, stars, and the Cinerama process.

The theatre trailer campaign is an ambitious one, featuring not only trailers for operating Cinerama theatres, but also subjects that are designed to be used as cross-plugs where applicable. An elaborate three-strip trailer to be presented full size in Cinerama houses will also be available.

Naturally, as befits a subject of this stature, souvenir books will be prepared for sale the the theatre. These will also furnish excellent brochure material for newspaper editors, radio and tv personalities, and other opinion makers.

To supplement all this merchandising and exploitation activity, a comprehensive advertising program has been formulated. This will cover newspapers, national magazines, and other important media on the national and local level, and was launched by full-page color newspaper ads in premiere cities.

And that's no fairy tale!

AUGUST 8th 1962 NEW YORK CINERAMA CAPITOL ■ LOS ANGELES WARNER'S HOLLYWOOD ■
CLEVELAND PALACE ■ DENVER COOPER ■ MINNEAPOLIS COOPER ■ PHILADELPHIA BOYD ■ S

AUGUST 15th 1962 TORONTO EGLINGTON ■ ATLANTA TOWER ■ DALLAS CAPRI ■ INDIANA

AUGUST 22nd 1962 ROCHESTER MONROE ■ COLUMBUS GRAND ■ VANCOUVER STRAND ■

AUGUST 29th 1962 LOUISVILLE RIALTO ■ MEMPHIS LOEW'S PALACE ■ SYRACUSE NEW E

ALSO TO BE SHOWN AT: WASHINGTON UPTOWN ■ HONOLULU ■ PHOENIX ■ ERIE STRAN
WICHITA NEW UPTOWN ■ EL PASO CAPRI ■ NASHVILLE CRESCENT ■ NORFOLK ROSNA
TOLEDO ■ PROVIDENCE ■ SAN DIEGO ■ ST. LOUIS ■ NEW ORLEANS ■ SAN ANTO



AUGUST 8th 1962 NEW YORK CINERAMA CAPITOL ■ LOS ANGELES WARNER'S HOLLYWOOD ■
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TOLEDO ■ PROVIDENCE ■ SAN DIEGO ■ ST. LOUIS ■ NEW ORLEANS ■ SAN ANTON

THE FIRS

dramatic story-telling
motion picture
in fabulous

CINEMA



METRO-GOLDWYN-MAYER and CINE



CINEMA



Metro-Goldwyn-Mayer and

CINERAMA

present a George Pal Production starring

LAURENCE HARVEY · CLAIRE BLOOM
KARL BOEHM · WALTER SLEZAK
OSCAR HOMOLKA · BARBARA EDEN

co-starring

YVETTE MIMIEUX · RUSS TAMBLYN
as "The Dancing Princess" *as "The Woodsman"*

JIM BACKUS · BEULAH BONDI
as "The King" *as "The Lonely Gypsy"*

TERRY-THOMAS · BUDDY HACKETT
as "Ludwig, The Knight" *as "Hans, The Servant"*



THE
**WONDERFUL
WORLD
OF THE BROTHERS
GRIMM**

TECHNICOLOR®

Screen Play by DAVID P. HARMON · CHARLES BEAUMONT and WILLIAM ROBERTS · Screen Story by "Die Bruder Grimm" by DAVID P. HARMON · DR. HERMANN GERSTNER · Based on Fairy Tales directed by GEORGE PAL · Directed by HENRY LEVIN · Words & Music by BOB MERRILL

Waterbury Bars Pay-TV From Antenna System

WATERBURY, CONN.—Connecticut theatremen have won their fight to prevent a proposed community antenna system here from becoming a satellite or booster service for pay tv.

Last week, after the Waterbury board of aldermen had acted on June 19, the Mayor of Waterbury passed an ordinance granting the CATV application, but with the specific provision that it can never be used "to transmit or assist in the transmission of pay tv programs" for which "customers would pay for programs."

Waterbury is less than 15 miles south of Hartford, Conn., where RKO General-Zenith's Phonevision started a three-year test of pay tv over Hartford television station WHCT, with an announced 500 subscribers.

The limitation barring pay tv was accepted by the Waterbury Community Antenna, Inc., whose spokesman has been Congressman John S. Monagan of Waterbury. Civic and business groups, including the theatremen, the local radio and television stations, the city's Union Council, and the liquor dealers, gas station, and restaurant trade associations consented to the license when the pay tv limitation was incorporated into the ordinance.

The ordinance, which the mayor held for about a week before signing it into law, declares that the prohibition against use of the system for pay tv was included "in the best interests of the public as a safeguard to existing free television that we now have in Waterbury."

Philip F. Harling, chairman of the Joint Committee Against Pay TV, who is also a member of the Connecticut Committee Against Pay TV, and took part in opposition strategy meetings, hailed the ordinance as a victory for pay tv opponents.

"Our Waterbury experience," he said, "is clear proof that business and civic groups and the public, once they know the facts, will unite to oppose pay tv. We have clearly avoided what could have been a further grab of the free air waves by the pay tv people. Waterbury's closeness to Hartford is most significant in this instance."

Theatremen active in the Waterbury situation were James Totman and James Bracken, Stanley Warner Management Corporation; Robert Carney, Loew's Theatres; Francis McQueeney, Waterbury drive-in owner; Ber-

U-I Foreign Boxoffice Take Rises As Films Remain Top Entertainment

Toll-TV Success, Failure Linked To Hartford Test

HARTFORD—Thomas F. O'Neil, in introductory remarks for America's first over-the-air subscription tv test, beamed via Hartford's WHCT-TV (Channel 18) June 29, asserted that the future success—or failure—of subscription tv will be determined in the next three years by Hartford citizenry.

"We will make every effort to provide them with the kind of home entertainment they want," the RKO General president said. "We will provide a broad fare of theatrical productions, Bolshoi Ballet, top motion pictures, adult and children's education programs, plus a varied sports bill, highlighted by the first heavyweight championship fight ever to be seen on home subscription tv—the Patterson-Liston fight—direct from Chicago ringside in September."

The service is starting with 300 subscribers, but some estimates look for 5,000 within six months.

Women's Clubs End Meet

WASHINGTON—Margaret G. Twyman, director of the community relations department, Motion Picture Association of America, Inc., met with the new state presidents and officers of the General Federation of Women's Clubs at their concluding session of the annual convention at the Sheraton Park Hotel here.

Mrs. Twyman discussed the work of the MPAA department. She also emphasized that steps are being taken to provide materials that will make it possible for the chairmen of the respective state film committees to better inform their members on current motion pictures.

ward Menschell, James Bailey, and B. E. Hoffman, the triumverate heading the Connecticut Committee Against Pay TV; Herman M. Levy, secretary, Motion Picture Theatre Owners of Connecticut, a TOA affiliate, and secretary of the Connecticut Committee Against Pay TV; and Harling.

NEW YORK—Having just returned from a fast trip around the world, Americo Aboaf, vice-president and general manager of Universal International Films, said U-I's foreign box office has gone 50 per cent ahead of 1961.

Stating that "there is nothing in show business that a good picture can't cure," Aboaf said that the 50 per cent boost indicates how much business is booming in Europe, Asia, and the Near East. The "best" business was reported from Italy, England, France, Germany, Australia, Japan, and Brazil, followed by Venezuela, Mexico, Argentina, the Philippines, and Spain.

In both the Near and Far East, Aboaf said he found Universal was gaining a greater proportion of motion picture revenues because of the acceptance of its product.

Basements, intended to be bomb shelters, have been converted into theatres in Beirut, said Aboaf, adding that other evidences of the booming state of the picture business were the rising theatres and existing "palaces" in Malaya and the promotion-mindedness of the Shaw Brothers all over Asia. Even in such trouble-ridden nations as Indonesia and Formosa, theatres are packed, he said.

In Europe, where television has made inroads and lessened turnover, Universal has enjoyed "a bigger slice of a smaller pie." A similar situation holds in Japan where local product and European imports have affected the total potential market that U.S. films can tap.

Aboaf said he had tried to impress upon foreigners the concrete products that will result from the merger of Universal and Music Corporation of America. He pointed out that the merger will result in more pictures and will be "a helpful factor in the further development of business."

He said that overseas, movies are often the only form of diversion.

Tiomkin Sues MGM

NEW YORK — Oscar winning Dimitri Tiomkin has filed through his attorneys, Saxe, Bacon and O'Shea, a suit in N.Y. Supreme Court against MGM and various individuals connected with the firm, for \$2,630,000.

The internationally known composer and conductor claims MGM breached its contract with him on the upcoming MGM film, "How The West Was Won," and claims a conspiracy by others to replace him with another composer, Alfred Newman.

Tiomkin, through the Erosa Music Publishing Corporation, served papers on Joseph Vogel, president, MGM; Bernard Smith, producer of the film and an executive of MGM; Marc Newman, a Hollywood theatrical agent; Alfred Newman, a conductor and believed to be a brother of agent Marc Newman; Kenneth Darby, a choirmaster for the film; and Raymond Klune, vice-president of MGM.

Festival Honors Anne Bancroft

NEW YORK—Anne Bancroft has just returned from the San Sebastian (Spain) International Film Festival where she won their Best Actress Award for "The Miracle Worker." The motion picture, which was the American entry, also won as the best film of the year.

This is the 10th award Miss Bancroft has won for the role of Annie Sullivan, which she created on Broadway.



Vice-president and general sales manager Henry H. "Hi" Martin chairs a meeting of sales representatives of Universal Pictures, in New York from all parts of the country to organize a sales drive for the second half of the company's golden anniversary year.

Durham, N. C., Church Group Favors Classification For "Adult" Films

DURHAM, N.C.—A church group here has proposed organization of a city-wide committee, composed of "church societies, PTAs, and other interested groups of individuals," that would seek "practical steps which could guard the youth of Durham against the corrupting influence of certain current 'adult films' being shown in local motion picture theatres."

The "steps" to be taken by the committee would be in addition to four proposed by the Women's Society of Christian Service of the Trinity Methodist Church "as an initial effort" in the campaign.

The four "initial" steps would be:

"1. That all films of an adult nature be labeled as such in advertisements.

"2. That some system be devised by which our children and teen-agers would be denied admittance to films for 'adults only'.

"3. That theatre managers refrain from scheduling films of this nature on weekends and holidays.

"4. That parents be alert to the content of current films, and exercise supervision over the attendance of their children."

"Individually and as a group concerned with Christian values for our youth, we would like to express our alarm over the present trend of films shown in Durham," the society said in publicly calling for action by the community. "We are especially distressed over those films made for the 'mature adult,' sometimes labeled as such, though there are occasions when they appear unclassified.

"Produced for their shock value and a weather eye on box office profits, many of these films are frankly salacious, or show—under the guise of realism—the abnormal and the perverse. This is not the side of life to which any thinking parent wants to subject his children in their formative years. These are not the standards and values which he has been carefully trying to nurture.

"Though we question their taste, we are not quarreling with any attempts by Hollywood to treat these adult themes: a steady diet of 'Lassie' and 'Rebecca of Sunnybrook Farms' is not our aim. Nor are we demanding censorship. We should, however, like to see some concerted effort to put these films back where they belong, in the adult domain.

Foreign Outlook Good

WASHINGTON, D.C.—The Department of Commerce reported that U.S. motion picture earnings abroad, eligible for bringing back to this country, continued at a high level in 1961, and the future looks good for the easing of restrictions.

The Department saw warning signs, however, both in the rapid growth of television in nations which are among our best customers for films, and in the equally rapid growth of competition from foreign films.

The Department said film industry earnings abroad, eligible for repatriation, approximated \$215 to \$220 million in 1961. It was pointed out that remittances of film earnings are virtually free from restrictions in all of Europe and Latin America. In the United Kingdom and West Germany, no import quotas or foreign exchange restrictions are in effect. Film agreements in France, Italy, and Argentina are described as working satisfactorily, and problems affecting U.S. films in Pakistan, Tunisia and Burma were said to have been satisfactorily resolved in 1961.

Rep. Granahan To Join Citizens' Decency Group

WASHINGTON, D.C. — Representative Kathryn E. Granahan, Democrat, Pennsylvania, who is retiring from Congress at the end of this session, announced she will serve as a committee member of the Citizens for Decent Literature and Motion Pictures, which, she said, got its start six years ago in Cincinnati fighting pornographic magazines, books, and pictures.

She said, "This organization basically does two things. First, they educate the public to the extent and full nature of the problem and, second, against this background of public awareness, they gain better law enforcement, that is, enforcement of valid statutes which make obscenity a crime. This is, in effect, just about what my sub-committee has been trying to accomplish in its own extensive hearings and studies on this most serious problem."

Mrs. Granahan's subcommittee was concerned with obscenity through the mail, but it heard considerable testimony about motion pictures. Later she introduced and strongly backed a resolution setting up a special subcommittee to concentrate on probing alleged obscenity in films.

"Wonderful World" Bow Set

DENVER—The world preview of the first story-telling film in Cinerama, the Metro-Goldwyn-Mayer-Cinerama release, George Pal's "The WONDERFUL WORLD of the Brothers Grimm," will be held here July 14 hosted by Colorado's Governor Steve McNichols; Joseph R. Vogel, president of Metro-Goldwyn-Mayer; and Nicolas Reisini, president of Cinerama, Inc.

More than 300 press, exhibitor, advertising, promotion and group sales representatives from across the country, as well as east coast and west coast representatives of MGM and Cinerama, will be brought to Denver on the afternoon of July 13.

The preview has been set for the Cooper on the morning of July 14.

MDAA Fetes Levine

NEW YORK—Joseph E. Levine, president of Embassy Pictures, was honored recently by the Muscular Dystrophy Associations of America, Inc. (MDAA), for his philanthropic services to the charitable group.

Comedian Jerry Lewis, MDAA national chairman, presented to Levine a plaque citing him for his services as New York City commerce and industry co-chairman and as amusement industry chairman in the 1962 fund-raising drives. This year, Levine quadrupled the amount raised in the amusement industry in 1961, when he also served as chairman.

Kaplan Quits Para. Post

NEW YORK—Boris Kaplan, an executive of Paramount Pictures' New York production department and director of its eastern talent and casting department, has tendered his resignation.

Kaplan had been associated with Paramount for 29 years.

70mm Situations Only For Col.'s "Lawrence"

NEW YORK—Sixty exhibitors, representing top theatres and circuits throughout the U.S. and Canada, viewed special footage from Columbia's Sam Spiegel-David Lean production of "Lawrence Of Arabia" at the Warner. Showmen from as far away as California and the Pacific northwest came to see a 32-minute segment and to confer with Spiegel and Columbia distribution executives. The unprecedented screening was initiated by Rube Jackter, Columbia vice-president and general sales manager.

The domestic and London premieres of the film will be in December. Previously announced for a Command Performance Charity Premiere at the Odeon Haymarket, London, on Dec. 10, the 70mm. multi-million dollar film has now been set for American premieres in New York at the Criterion and Los Angeles at the Warner Beverly Hills within the week following at reserved-seat engagements.

At the same time, the producer and Columbia executives announced it is their firm intention to make the film available to exhibitors and public only in theatres equipped with 70mm projection. Where no such theatres are available, either because of previous commitments or lack of such equipment, installations will be made.

Columbia announced that a rigorous theatre inspection and approval program will be written into every exhibition agreement.

Broidy In Europe

HOLLYWOOD—Steve Broidy, president of Allied Artists, is currently on a trip which will take him to the principal cities of Europe for a series of conferences with producers.

Leading off the itinerary was a visit to Madrid, where he was present when Samuel Bronston started principal photography on his production of "55 Days At Peking." With Charlton Heston, Ava Gardner, and David Niven starring and Nicholas Ray directing, Philip Yordan's story of the Boxer Uprising, which Allied Artists will distribute in the United States, Canada, Japan and the Near East, got under way July 2.

In London, Broidy will view the first answer print of Philip Yordan's "The Day of the Triffids," the high-budget CinemaScope and color production of John Wyndham's famous science-fiction novel. Allied Artists has scheduled its Western Hemisphere release of the picture late this summer.

The Allied Artists executive will meet in London with Stuart Millar and Lawrence Turman concerning their upcoming filmization of "Unarmed in Paradise."

Broidy will also confer with C. J. Latta and D. J. Goodlatte, executives of Associated British Picture Corp., Ltd., which distributes Allied Artists product throughout the United Kingdom.

University Honors Selig

BEVERLY HILLS, CALIF.—Robert W. Selig, vice-president of theatre operations for National General Corporation, has been elected a Life Trustee of the University of Denver, it is announced by Chester M. Alter, Chancellor of the 100 year old University of Denver.

Selig, who prior to coming to Los Angeles last year to accept his present post with the 220-theatre circuit, served for 11 years as president of the Board of Trustees of the University of Denver, from which he graduated in 1932.

New Girdle Causes Drop In SW Profits

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the nine months ended May 26, 1962 amounted to \$2,267,600, it was announced by S. H. Fabian, president. This is equivalent to \$1.11 per share on the outstanding common stock. The consolidated operating profit for the same period last year was \$3,285,500, equivalent to \$1.62 per share.

The consolidated operating profit for the quarter ended May 26, 1962, was \$707,600, equivalent to 34 cents per share on the outstanding common stock. The profit for the corresponding period one year ago was \$938,600 or 46 cents per share on the common stock.

"The decline in operating profit for both the quarter and the nine months" Fabian stated, "may be largely attributed to the introductory sales program of a new all-fabric girdle. Retailers were given the opportunity to exchange their stock of older style girdles for the new girdle. This exchange program has now been completed.

"Then too, promotional expenses were incurred in the launching of the Playtex Nurser, a pre-sterilized disposable baby bottle, which is meeting with the favorable acceptance of the buying public."

For the nine months ended May 26, 1962 merchandise sales, theatre admissions and other income amounted to \$101,422,800 as compared with similar income of \$99,796,600 for the same period last year.

Merchandise sales, theatre admissions and other income for the quarter ended May 26, 1962 amounted to \$34,051,600 as compared with similar income of \$34,928,900 for the same quarter one year ago.

The charge to earned surplus for unusual property dispositions for the nine months ended May 26, 1962, amounted to \$27,300. For the corresponding period last year there was a charge to earned surplus of \$333,200 arising from similar dispositions.

"Mink" Rocks Radio City

NEW YORK—A record \$408,505, the largest gross for the first two weeks of any film in the history of Radio City Music Hall, was recorded by "That Touch of Mink" when the Universal-International release ran up a larger gross in its second week than it did in its first, Russell V. Downing, president of the theatre announced.



The NEW YORK Scene

By Mel Konecoff

ALL THOSE who didn't show for the annual trip up to Will Rogers Memorial Hospital and the Bob O'Donnell Research Labs missed many things these several days.

They missed the feeling that the visitors received when they were shown the new labs where the latest in evaluating and detection equipment will go; they missed the enthusiasm with which the researcher-doctors awaited the future; they missed, too, meeting the promising and

bright newcomers to the staff and the affection shown the staff regulars.

The no-shows missed feeling the underlying excitement, which is saying that the Hospital is really on its way as never before. They didn't see the envy in the eyes of other doctors in the area as they watched show business clasp its hospital to its bosom in a tighter grip than ever before when Si Fabian promised the researchers and the staff anything they needed, and everyone backed him up.

There was bickering between distribution and exhibition, but only as to how the Hospital could benefit most.

Dr. Edgar Mayer urged his listeners to watch the future when events of import could emerge from the Hospital and its new program. New medical director Fred Avayzian showed how afflictions other than TB in the chest area have jumped admissions over the years. 'TB has moved to the third floor with other areas for other patients. The other medics, Drs. McCreery, Woodruff, Dworski contributed to the meeting, and newcomer Dr. Martin Fitzpatrick noted that he and his research associates will concentrate on TB, lung cancer, emphysema, blood vessels and their chemical changes. A summer research program and a weekly seminar on medical problems are in order.

The late Abe Montague received much praise for the time and effort he put in on behalf of the hospital. He foresaw some time ago that research and good medical care went hand-in-hand. Mrs. Robert J. O'Donnell made the trip from Texas to dedicate the new laboratory section named in honor of the late exhibitor-showman, and we were told that she has written her will so that the Hospital will receive her entire estate when she passes on. She has also pledged all-out efforts on behalf of the institution.

The luncheon, which was well attended, was addressed by local exhibitor Mayor Tony Anderson, local editor Peter Cox of the Adirondack Times, a rep of the Chamber of Commerce, new president Ned Depinet, who urged greater industry cooperation; Mrs. Myrtle Parker, president of the WOMPI, who promised all-out cooperation by her gals. This will be their prime charity project; Bill O'Donnell, who was convinced by the trip that collections are a privilege and not an obligation, was going all-out; Si Fabian expressed the gratitude of all to Murray Weiss, who was responsible for the construction at the Hospital, and he promised the full support of the entire industry.

Screen Actors Guild's Harold Hoffman spoke loud and clear with a \$2,000 check donation on behalf of the Motion Picture Welfare Fund. Raymond Willie, associate of the late O'Donnell, reported that Bob Hope was unable to attend, but he promised to appear at the Cotton Bowl in Texas in the fall with other stars at a show to raise close to \$300,000 for Will Rogers.

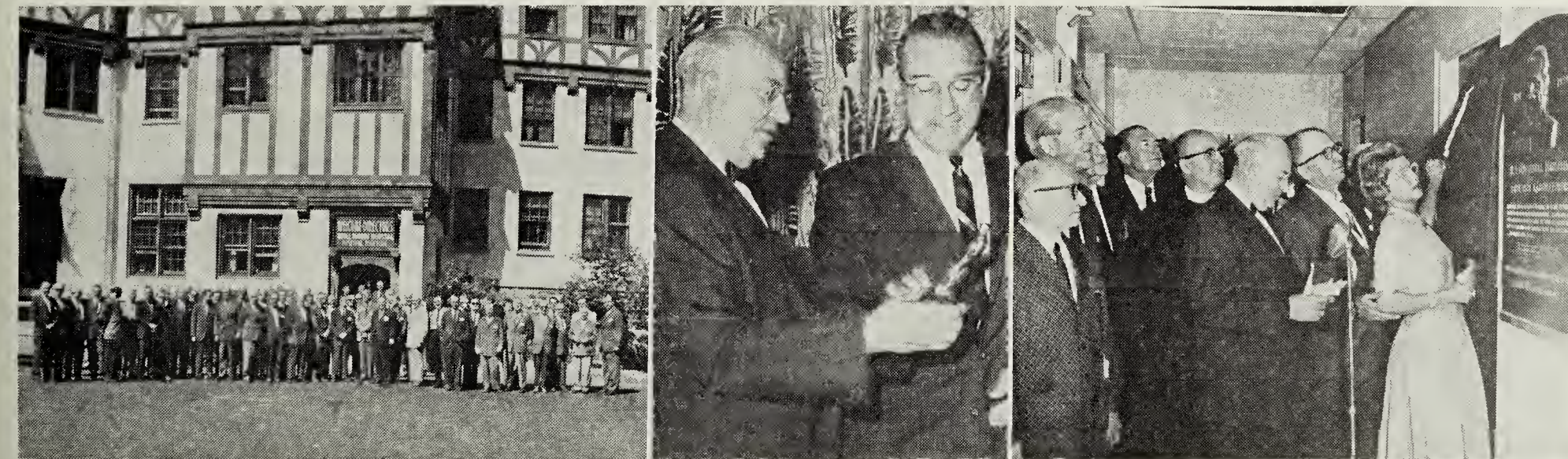
Robert W. Bowers, Jacksonville, received the Man of the Year Award for his outstanding work in the field. Asked for the secret of his success, he replied, "Hard work and extra effort with the smaller details."

The 1961 drive was off, and Gene Picker believed that the planned program for the coming 1962 Sales Managers Drive will correct some of the problems. He also hoped that aid would be forthcoming from Allied and TOA.

The total income from the combined drive this year was \$524,812, which compares with \$652,030 of last year, reflecting a drop of \$127,217.

Art Tolchin will work on radio and tv contacts . . . Charles Kutzman urged more theatres joining in the collections, while Salah Hassanein asked theatres to collect when they are playing the better pictures . . . Sid Cohen, of Buffalo and Allied, thought more cooperation

(Continued on page 33)



The industry delegation at the Will Rogers Memorial Hospital at the recent annual meeting and inspection tour of the Hospital and its new O'Donnell Memorial Research Laboratories wing is seen at the left; IATSE's Richard Walsh is seen, center, with Robert M. Bowers, Allied Artists, Jacksonville, who won the designation of "Will Rogers Man-Of-The-Year for 1962" in recognition of outstanding performance

in Audience Collections and Christmas Salute. On the right, left to right, Herman Robbins, Ned Depinet, Si Fabian, Raymond Willie, Msgr. Zimmerman, Richard Walsh, Bill O'Donnell, and Mrs. Bob O'Donnell are seen at the unveiling of a plaque marking the dedication of the O'Donnell Memorial Laboratories. Industryites came away with a new dedication to the hospital cause.



invites you to our branches for a preview

Attend the
screening...

stay for refreshments... receive
your "Million Dollar Idea Kit"... and learn
the secret why "box-offices will
fly sky-hi" with **FIVE WEEKS IN A
BALLOON** —from producer-director-
writer-showman Irwin Allen!

"FIVE WEEKS IN A BALLOON"

See you there! 2 P. M. promptly—

NEW YORK CITY

Wednesday, July 25
444 W. 56 St.

WASHINGTON, D.C.

Thursday, July 26
415 3rd St., N.W.

BOSTON

Friday, July 27
115 Broadway

CHICAGO

Monday, July 30
1260 So. Wabash St.

TORONTO

Tuesday, July 31
110 Bond St.

DETROIT

Wednesday, August 1
2211 Cass Ave.

ST. LOUIS

Thursday, August 2
3330 Olive St.

NEW ORLEANS

Friday, August 3
200 S. Liberty St.

DALLAS

Monday, August 6
1400 St. Louis St.

DENVER

Tuesday, August 7
2101 Champa St.

SAN FRANCISCO

Wednesday, August 8
245 Hyde St.

SEATTLE

Thursday, August 9
2421 Second Ave.

Merchandising seminar of

ALLEN'S
Production of
VERNE'S
"BALLOON"

CINEMASCOPE
AND BREATHTAKING
COLOR by DELUXE

LOS ANGELES

Friday, August 13
11 W. Pico Blvd.





LONDON Observations

by Jock MacGregor

ONCE UPON A TIME there were those who wanted a more flexible booking policy. Now they have one and some are not so happy. First, with theatre closures, only two real outlets, the Associated British and Rank circuits, remained with the so called "third releases" for the also rans.

Competition for these dates in consequence is strong. To top this, the boxoffice is taking a beating and this is not entirely due to the weather. Few general releases other than "A Kind of Loving" and "Waltz of the Toreadors" are really attracting patronage.

Rank's new booker, George Pinches, is tackling the situation ruthlessly—too much so for some. He has played "third release" pictures in an increasing number of "Rank release" houses in place of the recognised release, UA's "Geronimo," picked up a number of "Four Horsemen" dates in northwest and east London, and replaced the official program in some south London spots. He also took "Jessica" in preference to "Judgment at Nuremberg" in several neighborhoods.

Pinches has been toughest of all in the third leg of release—south London. Where a program has shown weakness, he has acted. He has strengthened several by replacing the second feature. Now with "Two and Two Make Six" he has, in most cases, whipped out the program entirely, replacing it with "Geronimo," which must have had the most dates for a "third release" in the London area yet, or substituted a re-run of "Taste of Honey" and kept the second feature, "Strongroom." In consequence, the alert distributor with pictures which have not made the two circuits watches for the weakness in the main releases and takes the "third" gambling on extra dates.

FOR THE FIRST TIME, British Lion Films Limited are paying a dividend—six per cent. Since the government through the National Film Finance Corporation is the principal shareholder, the taxpayer will get more than \$100,000. The trading profit has risen by \$210,000 to \$868,454. The studio which has a number of American producers among its users also shows an increased profit at \$319,289.

Chairman David Kingsley was optimistic regarding the future and reported a continued demand for British films overseas, but added that there is still great scope for expansion. I wondered if this meant an expansive campaign to popularize their product in the United States, but was told they were happy with the progress being made. The board felt runs in art houses built a public interest in the product. The answer to my query as to what they were doing to create exhibitor interest was that they were making direct approaches to exhibitors.

IT IS A LONG TIME since the Warner Pathe boys and girls were so het up about a picture as they are with "The Music Man." The Coldstream Guards band will play at the premiere at the Warner (July 12) which they assure me is going to be the premiere of the year. If size and novelty of the invitation is any criterion, then it can't miss. . . . In London with a welcomed introduction from Mel Konecok is Al Sherman. He is looking for a further batch of Children's Film Foundation programs following Walter Reade's success with the first eight, and has been quietly surprised by quite a few of the things he has seen exhibition and exploitationwise. I do not know if the film chiefs ever stray into the West End late at night these days. Around 11 pm it is thronged with holiday makers and pleasure seekers attracted by the excitement and the many colorful illuminated commercial signs, yet several top cinema displays are in darkness. . . . The Theatre Royal, Dublin, where Variety's most impressive Heart Award presentation was made recently, and the adjacent Regal have closed for demolition for an elaborate development scheme. . . . Paramount put the American television play, "The Power and the Glory," with Laurence Olivier and Julie Harris, into the Curzon. Critics were critical and drew attention to its origin. . . . I often wonder why some press receptions are held. Recently there was one at which a band played so lustily that conversation was almost impossible—I never did find the reason for its presence—the lights were so low that it was not easy to spot people and later one of the principal guests was withdrawn from the picture. I gave in and had a pleasurable encounter with the cynical but highly entertaining editor of the slightly egg head "Films and Filming," Peter Baker.

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U-I Regional Meets Map Jubilee Plans

NEW YORK—To carry forward the development of the company's distribution plans for the second half of its Golden Jubilee Year, Universal will hold a series of four regional sales meetings to be attended by its branch managers and sales managers, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, following the conclusion of the company's four-day sales executives conference here.

Martin will attend all four meetings at which the regional sales manager will preside.

The first meeting was to be held in Philadelphia on July 9 and 10 of Joseph B. Rosen's region, and attending were branch and sales managers from New York, Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Albany, and New Haven.

The second meeting will be held in Chicago on July 12 and 13 of P. F. Rosian's region, and attending will be branch and sales managers from Atlanta, Chicago, Detroit, Charlotte, Cincinnati, Cleveland, Indianapolis, Jacksonville, and Milwaukee.

The third meeting will be held in Dallas on July 16 and 17 of R. N. Wilkinson's region, and attending will be the branch and sales managers from Dallas, Minneapolis, St. Louis, Des Moines, Kansas City, Memphis, New Orleans, Oklahoma City, and Omaha.

The fourth and final meeting will be held in Denver on July 19 and 20 of Barney Rose's region, and attending will be branch and sales managers from Los Angeles, San Francisco, Denver, Portland, Salt Lake City, and Seattle.

N. Y. Court

(Continued from page 9)

was "10 or 11." London also pointed out that the picture "has social value, is presented with great naturalness, so as to give the viewer a sense of participation."

Dr. Brind, in his brief, claimed that—via the Roth case—the U.S. Supreme fixed as a necessary standard, that if the matter appeals "to the prurient interests" of the general public, it is obscene. The Regents' believed, Dr. Brind continued, that "the term 'obscenity' not only includes sex obscenity, but also other types of obscenity."

The Regents, continued Dr. Brind, took the view that "The use of language in this film is lewd and obscene, and intended to be lewd, and said for the purpose of producing lewdness and obscenity." The Board also thought that "in a number of cases," the word's use was not intended to apply to heroin," and even if it were so, this use in attaching it as slang to a known word, such as heroin, is intended to make the subject matter lewd." Dr. Brind further stated, "This language is definitely used for the purpose of giving the taint of obscenity to the picture."

While London described "The Connection" as a work of art, the Regents' viewing committee called it a "depressing picture."

London and Dr. Brind sharply disagreed on the question of fees for licensing motion pictures, the former citing an estimate of profit for a specified period of years, and the latter arguing that "expenditures could not be accurately fixed."

Furthermore, said Dr. Brind, the amendment which became effective June 1, 1961, reduced the total licensing fees. The charge for the original print increased, but for "copies" it decreased. The "cut" brought receipts and expenditures in line, according to Dr. Brind.

CANADIAN Highlights

By Harry Allen, Jr.

TELEMETER is making a survey among its subscribers in Etobicoke, in suburban Toronto. The company is calling on all its subscribers to obtain "comments and criticisms" of Telemeter operations, according to R. E. Nelson, operations manager, Trans Canada Telemeter, a subsidiary of Famous Players Canadian Corp. Just one-quarter of the subscribers have been called on, but "already some very important points have come to our attention." They have learned that the program guide has left something to be desired in several ways. Nelson says that the guide will be changed to include a short summary of each of the programs. Another item discovered is that Summer Theatre was very popular last year, although it was not planned to run this summer. As a result, Telemeter is offering Startime Theatre this year. Pictures of five top stars were scheduled for June. These include Cary Grant, Doris Day, William Holden, Debbie Reynolds, and John Wayne. Other changes and improvements suggested by the subscribers will be acted upon, says Nelson.

THE ATTENTION of theatre managers is drawn to the increase of rates by the Workmen's Compensation Board, Ontario, because of the increased cost of claims in 1960 by injured employees. Although the loss declined in 1961, unless 1962 shows a marked improvement, the theatre business may be faced with another increase in rates, which have gone up from 35 cents to 50 cents per \$100 in salary. Fred A. Morley, head of the Insurance Department of Canada's largest theatre circuit, Famous Players, wrote theatre managers recently that the company's loss experience in 1961 amounted to 63.4 per cent of the premium it paid in that year. The overall experience of the motion picture industry in Ontario amounted to 70.4 per cent of all the premiums paid.

The company's record, though better than average, could be improved, Morley suggested. "Therefore, you should make every effort to prevent accidents in your theatre by exercising strict supervision of employees' work habits, such as use of ladders and good house-keeping in storage areas in your theatre. These are the most frequent causes of accidents." It is very important that all accidents be reported immediately, Morley emphasized.

REEL CLIPS: Committee chairmen of the Motion Picture Theatres Association of Ontario were named by the directors. They are budget and finance, John H. Clarke, Toronto; membership, Casey Swedlove, Ottawa, for covered theatres, and M. W. Zahorchak, Niagara Falls, for drive-ins; special taxation, E. G. Forsyth, Toronto, chairman, whose committeemen are Jack Weiser, Oshawa; Lionel Lester, Toronto; William Summerville, Toronto; and Roy Miller, St. Catharines; amendments to theatres act, E. G. Forsyth, chairman, with David Axler, Toronto; H. C. D. Main, Sutton West, Summerville; M. L. Axler, Toronto; and Jules Wolfe, Toronto, as committeemen; Sunday movies, Forsyth, chairman, and Summerville; trailer reviewing, Forsyth and Summerville; and annual meeting, Weiser. . . . Maurice Blackburn, one of Canada's top musical authorities and composer of a number of film scores for National Film Board productions, is one of the seven judges for the fourth annual Journées Internationales du Cinema d'Animation of the Festival d'Annecy in Paris. . . . John Grierson of England, former Government Film Commissioner, Canada; Claude Jutra of Montreal, National Film Board producer; and Pauline Kael of California will be the judges for the Vancouver International Film Festival. . . . Gordon Gotts and Ralph Bartlett of Odeon's Palace and Capitol, Hamilton, presented Variety Village with their second \$500 check from wishing wells they had set up.

NEW YORK SCENE (Continued from page 29)

would be forthcoming now that the research program embraces benefits for the entire public, and he pledged double the returns from New York State. . . . Bill German was thanked for the 300,000 feet of film from Eastman Kodak, as was the Freedman family for the work done by their DeLuxe Labs.

General sales manager Jerry Pickman pledged the best from the sales managers and the exploration of untapped areas. Said he, "We're going after money like never before." He thought that TOA and Allied could have cooperated to a greater extent by sending a larger representation to the Hospital. The sales managers may donate reissue prints to theatres operating a limited number of days so they may hold special showings on off-nights, the proceeds from which would go to the hospital.

Hi Brown, one of the owners of the Production Center, was very impressed with the Hospital, not only for the intra-industry help it provided to the ill but because of the desire to help humanity as a whole. He is thinking of making a half-hour human-interest drama on the hospital for tv and theatre use, as well as some tv spots. He expressed surprise at the apparent lack of cooperation of the top stars.

Sam Rinzler, Bob Mochrie, Art Tolchin enthused, while Dave Milgrim expected to improve the returns from the Philadelphia area this year. He also hoped to persuade more theatres to join in collections. Michael Mayer, IFIDA, hopes to stimulate the art houses into greater participation. Bob Ferguson wanted to help on a public relations level, and, of course, an enthusiastic vote of thanks was offered to Herman Robbins and sons Allen, Burton, and Norman for their hospitality at the wonderful Edgewater Motel on Schroon Lake, to which we say AMEN.

PERSONALITY NOTE: American International Pictures hosted a press luncheon for Vincent Price, star of Poe's "Tales of Terror" at the Hemisphere Club. The actor liked the idea of getting out and meeting exhibitors, the press, and the public. He also liked making horror pictures which he thought were fun, and besides they have a great place in the entertainment scheme when they are well done. Since horror pictures are seen by many people, he likes appearing in them. He starts another for AIP, "The Raven," in October.

Mass. Censor Effort Makes Little Headway

WORCESTER, MASS.—Twenty-five central Massachusetts mothers, members of the Committee for Morally Fit Movies, received little encouragement for their new project to keep what they characterize as obscene films out of the Worcester area, during the course of an organizational meeting at the Worcester YWC.

Detective Sgt. John Regan, State Police Bureau of Pornography, told the gathering that on the whole he considered motion pictures playing in the Worcester area as "good entertainment."

"But here it boils down to personal taste," the state police officer continued. "What you consider off-color, I might not. What someone else considers off-color, you might not."

Two film industry spokesmen—John DiBenedetto, Loew's Poli, and Leo Lajoie, Capitol—commented that parents should spend more time teaching their children what is right and wrong instead of blaming motion pictures for their bad influence.

DiBenedetto added, "A few weeks ago, I played a movie especially designed for teenagers. I spent most of my time that week breaking up teen-age romances in the audiences. If parents would worry more about how their children are brought up, they wouldn't have to worry about any movie 'corrupting' them."

Col. Cuts Studio Overhead

HOLLYWOOD—Columbia Pictures has announced reduction of its studio overhead rate on features to 20 per cent effective as of July 1.

A recent announcement made by A. Schneider, president of the company, and Sol Schwartz, vice-president in charge of west coast operations, had indicated that based on economies already effected, there would be reduction in the 22½ per cent rate being charged to all producers.

The company stated that based on increased efficiency in the use of facilities, it hopes that a further decrease in its rate will be forthcoming at a later date.

Roach Returns To Production

LOS ANGELES—Hal Roach, Jr., returns to film producing following three years taken by litigation and untangling business snarls resulting from involvement of his former producing company with companies controlled by Alexander Guterman.

Roach signed as executive producer of Allied Producers of America.

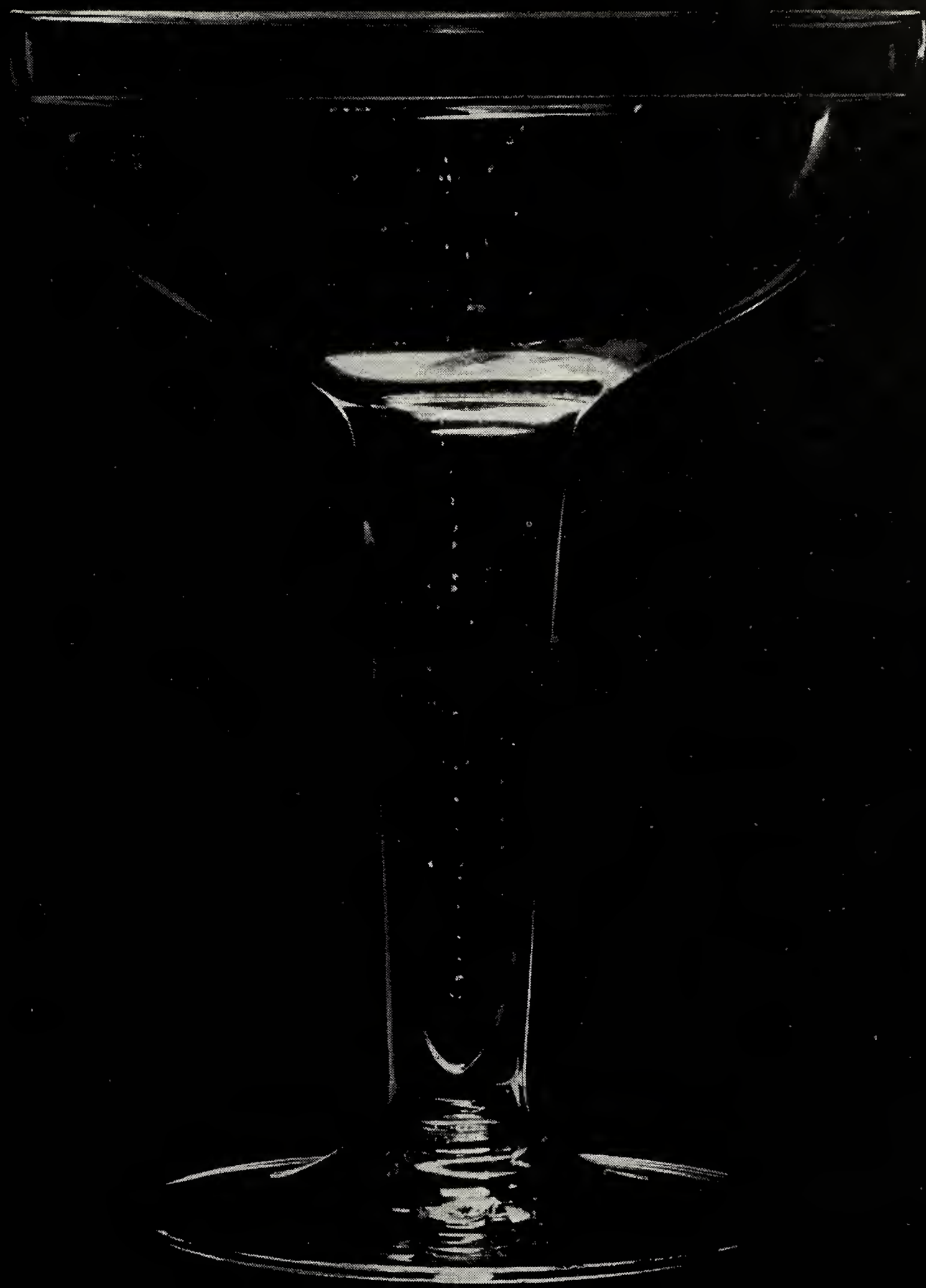


Expanding its international film production activities, Embassy Pictures' first French co-production deal was announced by company president Joseph E. Levine, right, and producer Gilbert Bakanowski, head, Trans-World Productions of Paris.



SPARKLING!

A CRISP, SPARKLING NEGATIVE deserves a top-quality print. Not dull, flat! In other words: Don't waste good negatives on poor prints . . . Go EASTMAN all the way—negative and print-stock. And in case of questions—production, processing, projection—always get in touch with Eastman Technical Service.



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ALBANY

Sam Rosenblatt, head, Rosenblatt Theatres and ex-chief barker Albany Variety Club, entertained branch managers and bookers at the annual Stag Day Golf Tournament for members and guests at Shaker Ridge Country Club, Loudonville. . . . William Leggerio, city manager for Stanley Warner in Utica and manager of the Stanley in that city, resumed his duties after nine weeks of rest and treatment at Will Rogers Memorial Hospital in Sarnac Lake. Ted Moisedes, assistant manager, Strand, Albany, substituted for Leggerio. . . . A horror show billed as in person from Hollywood played a number of Schine Circuit Theatres with strong promotion. . . . United Artists' "Judgment At Nuremberg" is road-showing at the SW Ritz. It had a benefit premiere at \$3 and \$5 scale, for Gideon Lodge, B'nai B'rith. The same film is playing at the SW Avon, Utica, where it had a premiere sponsored by the Jewish Council's Community Service project. . . . Fabian's Palace now has a new "Electro Voice" sound system which successfully met its first big test before a crowded audience at the annual morning commencement exercises of Albany High School. The theatre has been donated for this affair for some 30 years. House chief Bill With and division manager Adrian Ettelson cooperated to make the ceremony possible for the 1962 graduates. . . . Bill Warneken, Del Sego Drive-In, Oneonta, came the longest distance to attend the recent meeting of the Albany unit of Allied Theatres of New York State.

ATLANTA

The new Capri opened with Mayor Ivan Allen snipping a golden ribbon stretched across the doorway. It has emerged from the old Buckhead, a landmark in the Atlanta suburb, completely renovated and refurbished at a cost of \$100,000 by the owners, Mr. and Mrs. John Carter, who also own and operate the Fine Art Cinema in the same general locality. "El Cid" was the roadshow opening attraction. . . . Claude Hembree, shipper for MGM in New Orleans, was called to Ackworth, Ga., due to the death of his father. . . . Fred Mathis, branch manager, Paramount in Jacksonville, Fla., was in for a sales meeting. . . . Betty Lindsey, WOMPI with MGM in Jacksonville, Fla., has returned there after a vacation spent in Sandersville, Ga. . . . Alabama theatre owner Bob Word is the new owner of the South Drive-In, Bridgeport, Ala.

BOSTON

The delegation from Boston Cinema Lodge, Bob Waldman, Al Lourie, George Roberts, and Bill Kumins, have returned from attending the district convention of B'nai B'rith at the Concord Hotel, Kiamesha, N.Y. Cinema Lodge received two citations for their record of increased membership and their record breaking contribution to the B'nai B'rith Service Fund. . . . The official awards announcement for the 1962 Boston Film Festival are announced by George Papadopulo, festival director, with arrangements already under way for the third festival next year. In the features category, the Yugoslavian entry, "The Ninth Circle," directed by France Stylic, won an award for "excellence in outstanding dramatic impact." The Italian entry, "Il Banditi A'Orgosolo," directed by Vittorio DeSeta, won the award for "excellence in successful, creative exploration of the film medium." In the Short Features category, the Canadian entry, "Morning on the Lievre," won an award for "successful, creative, exploration of the film medium"; the Yugoslavian short,

"Piccollo," was also presented an award for excellence in animated comedy. "The Sky Above, Mud Below," French-Dutch production, although an invited film, was given a special award for "excellence in successful creative exploration of the film medium." In the festival's newly instituted "New American Cinema" category, two films were honored, "Tracks in the Sand," directed by Ted Brkic, received an award for "clarity and integrity in the presentation of contemporary issues." "Without Each Other," directed by Saul Swimmer, won an award for "excellence in outstanding dramatic impact." "Without Each Other" also had the distinction of being the most highly honored film in the festival, having won a total of six awards. . . . A big contingent of film stars are expected at the opening of Ben Sack's new Music Hall, the former Metropolitan, with Kim Novak heading the list. George Jessell will be master of ceremonies, and included in the film star list are Debbie Reynolds and Sue Lyons. "Boy's Night Out," the MGM release of Joseph E. Levine's picture, opens the new house with a gala evening on Thursday, July 12. . . . Harold Lloyd visited with the Boston film writers for his "Harold Lloyd's World of Comedy," which will play the Exeter Street following the run of "Only Two Can Play." . . . The "New" Capri, to take the place of the old Capri, being torn down to make way for the extension of the toolroad into downtown Boston, reopened July 6. The new location is at 175 Huntington Ave., where the former Strand existed. "Lolita" will open the "new" house. . . . The New England premiere of the MGM Cinerama Technicolor presentation of George Pal's "The Wonderful World of the Brothers Grimm" is scheduled for Aug. 7 at the Boston, now under Beacon Enterprises management. . . . A new summer policy is being inaugurated for "West Side Story" at the Gary. The policy is designed to accommodate school vacationists and Boston visitors by bringing a two a day performance of the Academy Award winning picture at 2:30 and 8:30 p.m.

BUFFALO

Sidney J. Cohen, president, Allied Theatres of New York State, Inc., announces that over 600 are going to attend the joint convention of Allied of New York and Allied of New Jersey, Aug. 6 through 9 at the Concord on Lake Kiamesha, N.Y. Cohen says that the Allied insurance program with Prudential is going over big and that over three-quarters of a million dollars worth of insurance to Allied members in New York has already been written. Cohen declares he is proud of the excellent job done by all the Allied members at the recent Syracuse hearing on the new labor bill. . . . Mel Schwartz, who has represented National Screen Service in western New York for many years, headquartered in Buffalo, has resigned and has accepted a sales position with Mannie Brown Associates, Inc., which outfit represents a number of independent producers in the Buffalo and Albany territories. Schwartz becomes vice-president and sales manager of the company, headed by Mannie A. Brown, long identified with distribution and exhibition in the Buffalo exchange area and who also books for a large number of drive-ins. . . . Mrs. Ben Belinson, whose Little Theatre, Rochester, was the first in Kodak Town to show foreign films, has left for Europe on the new SS France to preview films at the source. She will visit England, France, and Italy, inspecting films at studios along the way. Mrs. Belinson is accompanied by Miss Lesley Miller, a June graduate of Harley School. . . . Floyd Fitzsimmons, field representative for Warner Bros. in the Boston,

Albany, and Buffalo areas, has been conferring with AB-PT district manager Arthur Krolick and other local executives on advance promotion plans for "The Music Man," which opens the end of July in the Center. . . . Arnold VanLeer, field representative for Paramount, was in Buffalo for conferences with Arthur Krolick, Charles B. Taylor, and Ed Miller of AB-BT on promotion plans for "My Geisha" and "Hatari," both of which productions will be shown at the Paramount in July. . . . The Buffalo Museum of Science started its annual series of motion picture presentations in the auditorium of the museum. The shows will start at 3 p.m. each Sunday until Aug. 26. The films, says an announcement in the public prints, "offer a variety of subjects on travel, education, and entertainment for all ages. At least one film each time is of particular interest to children. Average running time of each program is one hour." . . . Fantasy Island, amusement center on Grand Island, will undergo a vast increase in size and number of attractions as the result of an investment in the center by a New York City firm, Small Business Investment Corp. of New York, which purchased 10,000 shares of the common stock of Fantasy Island, Inc. . . . Charlie Funk, manager, Century, announces that "Cleopatra" will be shown in his house next Easter. Funk also reports that the Century will show "Barabbas" around Christmas and that negotiations are under way for "Lawrence of Arabia."

CHARLOTTE

Charles H. Lewis, manager, Center, Durham N.C. and a member of the Durham County Alcoholic Beverages Control Board, was elected a member of the board of directors of the North Carolina Association of Alcoholic Beverage Control Boards. . . . The WOMPI Club of Charlotte held its installation of officers banquet. Mrs. Blanche Carr, outgoing president, gave the welcome. Master of ceremonies Kip Smiley, Paramount manager, introduced Miss Brenda Smith, North Carolina's Miss Universe, along with other guests. Mrs. Nancy Norville, a past president, spoke. Mrs. Myrtle Parker, international president of Women of the Motion Picture Industry, installed the officers. Presentation of the coveted "WOMPI Of the Year" award was made by Amos Boyette, manager of MGM Pictures. The winner, Mrs. Amalie Gantt, served as chairman of the service committee last year and is the new first vice-president. Mrs. Mack Wess, incoming president, is a charter member of the club and has been active, serving as treasurer and finance chairman, and was "WOMPI Of the Year" in 1958. Other new officers are 2nd vice-president, Mrs. Mable Long, Columbia; recording secretary, Mrs. Ruth Collins, Columbia; corresponding secretary; Mrs. Nancy Wise, United Artists; treasurer; Miss Mary Klouse, Warner Bros.; directors, Miss Clarinda Craig, MGM; Mrs. Ruby Brooks, Fox; Mrs. Ruth Youngblood, Fox; Mrs. Myrtle Parker, Paramount; Mrs. Mildred Seawell, Carolina Delivery; Miss Elizabeth Barkley, Universal; and Mrs. Blance Carr, past president MGM.

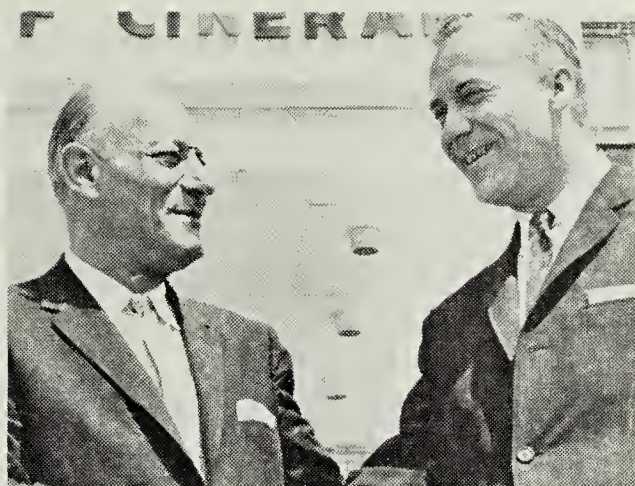
CHICAGO

Golf Mill theatre, as an aid to local artists, features exhibits every month. A collection of oil paintings by Barbara Tuch, Morton Grove, Ill., will be displayed during July. . . . Paramount Pictures brought Hollywood excitement to Chicago on the opening day of "Hatari." A giant "Hatari Safari" of stars, which included John Wayne, Red Buttons, Elsa Martinelli, Bruce Cabot, and Pat Wayne, arrived in Chicago to parade on State Street.

The Hatari Safari also included animals, and appeared on stage at the Roosevelt. . . . The majority of Evanston's aldermen believe that their 40 year censorship law has become ineffective. As a result, the old law is undergoing hearings towards its amendment, which if passed will apply only to children 17 years old and under. Under the proposed amendment to the ordinance, those under 17 could not attend objectionable movies unless accompanied by a parent or guardian. For adults, theatres would be allowed to show any motion pictures they chose. The new ordinance would provide for appointment of a paid movie censorship reviewer and a board of review. Films which the reviewer believes have sexual qualities outweighing their artistic merits would be ruled objectionable. Rex Bullinger, corporation counsel of Evanston, submitted to the aldermen that he was not certain that the amended ordinance would stand up under scrutiny by the Supreme Court of Illinois. Bullinger stated, "Obscenity is obscenity no matter what age is stipulated as to those who can see it." . . . Aaron Meltzer, Rockne owner, is at the Passavant Hospital for a medical checkup. . . . McVickers has been leased for 13 months by Martin Theatres to show Cinerama films beginning Aug. 8. The management will invest \$250,000 for a curved screen and other equipment to show the Cinerama films. . . . Loop theatres benefited greatly from the big convention and trade show connected with the 111th annual meeting of the American Medical Association. The convention brought 20,000 doctors and their families to Chicago. Doctors opposed distribution of carbonated beverages and confections in school lunchrooms. It was suggested that children, for the sake of their health, eat and drink foods with more nutritional benefits. It was hoped that movie concessionaires will adopt this policy of introducing nourishing foods along with their other items. . . . Maurice Ely, executive vice-president, National Electric Sign Co., has announced that his company is sending copies of their new membership roster booklet to the amusement trade. The booklet lists various members in cities who specialize in theatre installations and theatre equipment. . . . Associated Amusements, Inc., has been organized to operate theatres. The company's offices are at 203 North Wabash Ave., Chicago. Seymour Simon is attorney.

DALLAS

One of the most elaborate film junkets of recent years brought Hollywood stars John Wayne, Red Buttons, and Elsa Martinelli to Dallas on a publicity tour for their film "Hatari!" They appeared on stage at the Majestic. . . . Bob Hope was here for a personal appearance in a show staged at the Memorial Auditorium. . . . John Resko, the man referred to as the "prison Rembrandt," paid a visit to Dallas. Resko spent 19 years of a life sentence in New York's Dannemora Prison on a murder conviction. He was here to plug "Reprieve," the Allied Artists film based on his dramatic stay behind bars. . . . Joe L. Love, Dallas, owner of a theatre in Garland, Tex., and Jerry B. Stout, Denton, Tex. owner of a drive-in there recently formed Cinema Oil Co., which has brought in an oil and gas well in Wise County near the town of Alvord, Tex. Also associated in the company are E. P. Herber, Forrest White, Walter Armbruster, H. H. Heigel, and Joe Massie, all of Dallas, and W. O. Beardon, Lubbock, Tex., all of whom are in the film-theatre business. . . . Gene Tierney, making her first film appearance in nearly seven years in Columbia's "Advise and Consent," jetted in from Houston to discuss the film. Miss Tierney now makes



Manny Friedman, formerly with Goldman Theatres, Philadelphia, and Century Theatres, New York City, left, is greeted by William F. Murphy at Lockwood and Gordon's Cinerama Theatre, Hartford, Conn. Friedman is to be resident manager at the theatre and Murphy, in the post for the past year, moves to L&G's Cine Webb, L&G first run art outlet for Hartford.

her home in Houston. She is married to a Texas oilman. The film opened at the Tower. . . . Trans-Texas Theatres and Metro-Goldwyn-Mayer are inviting Dallas wives to tell why their husbands deserve a "boys' night out." The writers of the top 50 entries will enable their respective husbands to attend the functions comprising the "night out." This includes a dinner, champagne served by John Roberts Powers School models, and a showing at the Capri of "Boys' Night Out." Each of the husbands will present to their wives two tickets to see the film. Don Safran, writer of "Show Biz" in the Dallas Times Herald, will host the winners.

DENVER

A blast in the downtown area broke all the plate glass in the windows of the RKO Orpheum and stores in the building, as well as those in the rear of the Denver theatre building, and caused manager Herb How, Town, which is next door to the building in which the blast occurred, to evacuate the house while inspectors checked the building. William T. Hastings, Orpheum, estimated the damage to that building as several thousands of dollars, mostly glass breakage. 17 persons were injured, but none in the theatres. Workmen were dismantling the building next to the Towne to be used as a parking lot, when an oxygen tank exploded. . . . A parade of many local bands will be one of the features of the world premiere of "The Music Man" to be held July 11 at the Paramount and Crest. Joseph Archeletta, Paramount, is up to his ears in work and plans for the big event. . . . Many exchange managers are planning to attend the New Mexico exhibitors annual get together July 17-18 in Farmington, where Kelly Crawford, Farmington Theatres, will be host to fellow exhibitors from all over the state. . . . Gene Sishelman, Columbia auditor, has been paying a visit to the city. . . . Shirley Gross, cashier of the Fox Mayan, won a four year scholarship at the University of Colorado upon graduation from high school.

DETROIT

The "Advise and Consent" premiere here for the benefit of the United Foundation's Tribute Fund really got a break. It so happens this time of year, for the week preceding and including July 4, there is conducted the International Freedom Festival by the cities of Windsor, Ontario, Canada, and Detroit. The opening event, a parade, was routed so that it wound up in front of the United Artists to flashlight bulbs and

large motor-driven searchlights sweeping the skies. Thousands witnessed the parade and the entrance of local celebrities who paid to fill the house with \$7,000 left over for the Fund. Taking bows as the caravan rolled to the opening were Mayor and Mrs. Jerome P. Cavanagh. Otto Preminger also smiled happily alongside Miss Freedom Festival and United Foundation executives. . . . John Wayne, Red Buttons, Bruce Cabot, and Elsa Martinelli came, were seen, and conquered as the "Hatari" safari opened the film at the Palms. They were part of a parade which whisked them from the waterfront to the theatre in jeeps and sporting an attention-attracting cheetah. The animal, which was in the film, entranced young and old alike and was well-behaved. . . . American International's "The Premature Burial" received pre-opening treatment at the Fox. Thousands of calling cards reading "Lonely?" and a phone number were distributed. When the call is made, a sexy-sepulchral female voice gives the spiel. In a tie-up with a Kresge store, there sits in the window a morose grave-digger looking at a coffin set in earth in which reposes a figure. The gimmick is free tickets if one can make the digger smile. A two-hundred-year-old hearse was found, and this with coachmen, coffin, figure, signs paraded the streets. These adjuncts in addition to the normal campaign were whipped up by Marty Zide, Allied Film, AI's local outlet, and Bill Brown, Fox.

JACKSONVILLE

The annual installation of officers for the Women of the Motion Picture Industry in this city's noted Steer Room proved to be the most glittering social occasion in the 10-year history of the local WOMPI. More than 100 members and guests were in attendance. Seated as president for a second term of office (the only local WOMPI to have won this honor) was Mrs. Anne Dillon of Florida State Theatres. Also taking office were Mrs. June Faircloth, Lake Forest Drive-In, first vice-president; Miss Joyce Malmberg, Allied Artists, second vice-president; Miss Flora Walden, Howco Exchange, recording secretary; Miss Jane Davis, FST, corresponding secretary; and Mrs. Enidzell "Easy" Raulerson, Florida Theatre, treasurer. Installing officer was Mrs. John (Mary) Hart, former national vice-president, former local president, and current national extension chairman of WOMPI. Installed as new members of the board of directors were Mrs. Iva Lowe, Empress Theatre; Mrs. Vera Foster, UA; Mrs. Edna Nofal, Lake Forest; Miss Velma Register, Metro; Mrs. Kitty Dowell, UA; Mrs. Ida Belle Levey, UA; and Mrs. Hart, FST. Wil Ruth, Prudential Life Insurance executive, served as master of ceremonies. He provided the major entertainment of the evening by lampooning the bosses of WOMPI members and other invited guests of honor in a series of humorous anecdotes gleaned from highpoints of their industry careers. Among the honor guests were Mr. and Mrs. Robert Capps, MGM; Mr. and Mrs. Ed McLaughlin, Columbia; Mr. and Mrs. Charles King, AIP; Mr. and Mrs. Joe Thrift, Howco; Mr. and Mrs. W. A. McClure and Mr. and Mrs. Oliver Mathews, U-I; Mr. and Mrs. B. D. Benton, Benton Bros. Film Express;

SARATOGA, CALIF.—"We have checked ROMAN MIRIO CINEMA CARBONS in three situations and in two with Peerless Magnarc Lamps, we seem to get better white light and with less stub loss," was the unsolicited statement of Mason Shaw, Shaw Theatres.

John Hart, national Co-WOMPI chairman; Douglas Walker, manager, Ilan Theatre, Fernandina; and Mr. and Mrs. Ben Newman, candy manufacturers from Brooklyn, N. Y. A contingent from Florida State Theatres included Mr. and Mrs. LaMar Sarra, Mr. and Mrs. Harvey Garland; Mr. and Mrs. Mark DuPree, Mr. and Mrs. Robert Heekin, Mr. and Mrs. French Harvey, Mr. and Mrs. Tom Sawyer, and Mr. and Mrs. John Harlan. Ruth paid special honor to Mrs. Flora "Miss Flo" Korch, dean of all industry workers in the city and holder of WOMPI's only lifetime membership, who is still actively en-

gaged as secretary to Louis J. Finske, FST president. She was introduced as "the lady who has raised five presidents of Florida State Theatres." . . . Eddie Howard, former U-I booker in Atlanta, is now assisting Carlton J. Carter in booking Stein Theatres and the local Airbase and Ribault Drive-Ins. . . . Art Castner, manager, downtown Imperial, returned from a tour of relief duty at the Howell, Palatka.

MEMPHIS

Loew's Theatres is negotiating to sell its 2,235-seat house in downtown Memphis. Orville Crouch, Washington, southern division manager, has been negotiating with several large companies concerning the sale. It is almost certain the purchaser will not operate the building as a movie house. The other local Loew's house is the Palace, which was converted to Cinerama last year. . . . Katherine Keiffer, who resigned as office manager of United Artists to open Memphis' first exclusively men's gift shop, is still the showman. Her shop's symbol is an apple tree with one apple—"woman's first gift to man." Mrs. Keiffer has been one of Film Row's best known and most popular personalities. She is a past president of WOMPI, and has been with Lippert, Eagle-Lion, and Allied Artists. . . . Carl H. Skaggs, who began his theatre career at the age of 12, is dead at the age of 40. Four years ago, he left Memphis to be head booker for United Artists in Washington. He began his career at the age of 12 as an usher in a Joiner, Ark., theatre, later becoming projectionist. For 12 years, he was manager of Metro-Goldwyn-Mayer in Memphis. Then followed three years as manager of Luciann, Rosemary, and Plaza theatres simultaneously.

NEW HAVEN

Lockwood and Gordon, pleased with initial audience reaction to screening the main feature first Sundays through Thursdays at its northern Connecticut drive-ins, the East Hartford and East Windsor, suburban Hartford, and the Torrington and Sky-Vue, Torrington, and at the Norwalk, Norwalk downstate, has extended the plan to the Waterford Drive-In, near New London. . . . Franklin E. (Fergie) Ferguson, general manager, Bailey Theatres, has put a new summer price structure into effect at the circuit's flagship, the Whalley, New Haven, charging only \$1.50 for 300 seats Sunday through Thursday nights. UA's "West Side Story" is currently playing on a long-run, advance price policy. . . . Stanley Warner has increased quantity of "West Side Story" screenings at the downtown, deluxe Strand, Hartford, to include daily matinees. Previously, the long-running, advance-price road show attraction had been showing only once nightly, with matinees on Wednesdays, Saturdays, Sundays, and holidays. . . . Dona Holloway, associate producer of Columbia's "Zotz!" has concluded a New England promotion tour, accompanied by Jesse Levine of the Columbia home office exploitation staff, and flown home to Los Angeles. She visited Boston, Providence, Worcester, Springfield, and Hartford for press, radio and tv interviews. . . . Manny Friedman, formerly a district manager for William Goldman Theatres, Philadelphia, and at one time in a similar capacity with Century Theatres, New York, has joined Lockwood and Gordon Theatres as resident manager at the Cinerama Theatre, Hartford, succeeding William F. Murphy, who has been shifted back to the L and G first-run art outlet for Hartford, the Cine Webb, after a year at the Cinerama situation.

NEW ORLEANS

B. G. Tisdale assumed management of the Fairhope, Ala. He also operates the indoor and airie at Foley, Ala. . . . Mrs. Angelina Siemone is a newcomer in the Joy's concession operation. . . . James A. Prichard, Allied Artists division manager based in Dallas, stopped for a few days at the local exchange on his way to the Miss. Theatre Owner's convention in Biloxi. He was joined here by branch manager Ben Jordan and salesman Joe Fabacher, who also went to the convention. . . . Joe Gins, Pathe America, Inc., was here from D.C. to converse with F. F. Goodrow, Independent Exchange operator, who distributes the Co.'s affiliated Sutton product in the New Orleans Territory.

PHILADELPHIA

A kick-off meeting for the 1962-63 drive for the Will Rogers Memorial Hospital was held at the Universal projection room under the co-chairmanship of William G. Mansell, Warners; and Frank Damis, Stanley Warner Theatres. . . . The Poor Richard Club gave its 50-year salute to George A. Hamid, Sr., Steel Pier, Atlantic City, N.J. He was presented with a special citation and award. Participating were the Philadelphia Club of Advertising Women, Television-Radio Advertising Club, the Philadelphia Public Relations Association and a host of Hamid's pals from the entertainment world. . . . The Lansdowne, Lansdowne, Pa., reopened under the new management of Ted Schlanger's Budco Quality Theatres. . . . United Artists' telephone operator Catherine Gaughan married Joseph Giles on July 7. . . . Nathan Milgram Services is now doing the buying and booking for Halifax Drive-In and the Colonnade, Millersburg, Pa.

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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SECTION TWO
VOL. 68, NO. 4

JULY 11, 1962

COLUMBIA

The Three Stooges In Orbit

COMEDY
87M.

Columbia

ESTIMATE: Okay programmer.

CAST: The Three Stooges, Carol Christensen, Edson Stroll, Emil Sitka, George N. Neise, Rayford Barnes, Norman Leavitt, Nestor Paiva, Peter Dawson. Produced by Norman Maurer; directed by Edward Bernds.

STORY: The Three Stooges have trouble finding living quarters and trouble with their job on television. They answer an ad for roomers placed by professor Emil Sitka, an eccentric scientist inventor, and he welcomes them to his castle where he is working on a combination submarine, tank, and helicopter that can also go into orbit. He warns them that spies are trying to steal his invention, and sure enough they find that the butler is a Martian sent to steal the ship and to act as an advance scout for the invasion of earth. When he fails, another pair of Martians is dispatched to handle the job. Meanwhile, Sitka's daughter, Carol Christensen, comes home for a visit and is present when Air Force officer Edson Stroll arrives to take a look at the invention. He'd rather concentrate on Christensen, but a demonstration is arranged at an Air Force base. The Stooges bring the ship, which results in the base becoming a shambles by the time they are through. Enroute home, they land in the desert, and one of the boys accidentally loads a tiny experimental atomic bomb on board. The two Martians mount a ray gun on the machine, intending to destroy earth, but the Stooges leap on board as they zoom off. The Army and Air Force are alerted and try to knock the missile from the skies. The trio manage to separate their part of the machine from that containing the Martians and the bomb, which falls into the ocean, exploding. The Stooges land in their old tv studio to find Sitka on hand, having invented a new cartoon process which gives the boys a new contract. Christensen and Stroll look like they have plans as the Martians start doing the twist on Mars.

X-RAY: The fans of the Three Stooges most of whom are either young in age or young in heart, should get a bang out of their heroes as they go through all kinds of motions and gyrations in space, on the ground, and in a mysterious castle. It's all purely for fun, and the screenplay by Elwood Ullman is merely a frame on which to tack their slapstick nonsense. The cast is adequate, and direction, production, and special effects are okay. It should do alright as part of the program. It's based on a story by Norman Maurer.

AD LINES: "Fun For All The Family As The Three Stooges Invade Space"; "It's The Laff-Riot of the Year."

The Wild Westerners

WESTERN
70M.

Columbia
(Eastman Color)

ESTIMATE: Okay western for lower half of the program.

CAST: James Philbrook, Nancy Kovack, Duane Eddy, Guy Mitchell, Hugh Sanders, Elizabeth Macrae, Marshall Reed, Nestor Paiva, Harry Lauter, Bob Steele. Produced by Sam Katzman; directed by Oscar Rudolph.

STORY: When a stage coach is stopped, robbed, and its gold stolen, directing the entire operation is sheriff Marshall Reed. It is carried out by deputy Guy Mitchell. A group of U.S. Marshals ride into the territory later to investigate the series of robberies that have been plaguing the gold fields. Heading the group is chief marshal Hugh Sanders, who appointed James Philbrook territory marshal. The latter also has a date to get married, and when he arrives in town, he mistakes Nancy Kovack for his fiancée, realizing his mistake when she turns around. He also finds a note from his fiancée calling off the wedding. Kovack sympathizes and offers to help out by pretending to be his girl who has changed her mind about settling in the west. She'll leave him at the appropriate time. At the reception, she changes her mind and agrees to marry him. She later explains that she thought it might be nice to settle down into a real home instead of traipsing around as part of a traveling show. A deputy marshal, who finds Kovack attractive, Duane Eddy, finds out her real identity. Meanwhile, during an Indian attack, Kovack saves Philbrook's life. Philbrook is suspicious of Reed and Mitchell, and eventually his suspicions are realized when a trap is set. Eddy sacrifices his life, saving Philbrook, while revenge-seeking Indians finish off some of the outlaws. Kovack and Philbrook ride home together.

X-RAY: There's quite a bit of action and intrigue packed into this western that should do okay in the supporting slot of the program. The use of color helps. The acting, direction, and production are fair, and there is a song based on the title to be heard at the start. The screenplay is by Gerald Drayson Adams.

AD LINES: "The Wild West At Its Wildest"; "U.S. Marshals On A Mystery-Packed Case In The Gold Fields."

PARAMOUNT

The Pigeon That Took Rome

COMEDY
101M.

Paramount

ESTIMATE: Highly amusing entry on war, women, and pigeons.

CAST: Charlton Heston, Elsa Martinelli, Harry Guardino, Baccaloni, Marietto, Gabriella Pallotta, Debbie Price, Brian Donlevy, Bob Gandett, Arthur Shields. Produced and directed and written by Melville Shavelson.

STORY: During the occupation of Rome by the Nazis, the opposing American general wanted to get some information as to what was going on in the city. He's tired of sending in cloak and dagger operatives, who succumb to the lure of the city. He therefore decides to send in battle-scarred infantry

officer Charlton Heston, assisted by radio operator Harry Guardino, and they arrive at night to be guided by 11 year old Marietto and his father, Baccaloni, to the latter's home. His daughter, Elsa Martinelli, objects to the presence of American spies in their home, not because she works for the Nazis as a typist, but because she is realistic about their meagre food supply, which is barely enough for the family, which also contains a younger sister and assorted brothers. She changes her mind when the sister, Gabriella Pallotta, confesses that an affair with an American pilot has left her pregnant. She sees a possible husband in either of the two arrivals. When radio communications is harassed by German direction finders, pigeons are sent to carry important messages. Guardino does fall in love with Pallotta and wants to marry her after he knows of her condition. An engagement party is a necessity, and Martinelli takes things in hand and uses the pigeons, telling everyone they are squab. Only one is left alive. With vital information to send, Heston decides not to take any chances and decides to send four pigeons. Marietto is forced to steal some of the carrier pigeons belonging to the Germans. Learning they are on their way to Nazi headquarters, Heston decides to send crazy and contradictory messages with the remaining pigeons, which throws the Nazis into a tizzy. The one U.S. pigeon arrives home with a message urging an attack as the time is ripe. The Allied armies do move and liberate Rome. Guardino and Pallotta get married in church, after which she has to hurry to the hospital to have her child. Heston and Martinelli decide to get married as well. The pigeons, long absent from Rome, return to their old haunts.

X-RAY: Sex and religion come in for some light and comic treatment as the occupation of Rome by the Nazis provides a backdrop for some very funny moments on screen. The story is one of those that should be taken for what it is, a framework for fun, with Rome a good surround, and the dialogue sprightly and basically funny, with adults due to appreciate the tale more than the very young. The acting, direction, and production are good. A sneak preview audience seemed to have an enjoyable time, although this viewer found the sound bad in a number of places with the dialogue not easily understood in those instances. The screenplay is based on the novel, "The Easter Dinner," by Donald Downes. This spoof on spy stories should work out okay and better where a campaign is utilized.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "Romance And Laughter Aplenty As Pigeons Play Cupid In Rome"; "A Spoof On Spies That's Loads Of Fun."

UNITED ARTISTS

Jack The Giant Killer

FANTASY
94M.

UA
(Technicolor)

ESTIMATE: This could slay the younger element.

CAST: Kerwin Mathews, Judi Meredith, Torin Thatcher, Walter Burke, Roger Mobley, Barry Kelley, Don Beddoe, Dayton Lummis, Anna Lee, Helen Wallace, Tudor Owen. Produced by Edward Small; associated producer Robert E. Kent; directed by Nathan Juran.

STORY: When sorcerer Torin Thatcher is banished from ancient England, he vows vengeance and to take over the throne of Cornwall occupied by King Dayton Lummis. He sends a giant to kidnap the King's daughter, Judi Meredith, but he is prevented from carrying this out by farmer Kerwin Mathews, who is rewarded by the King and entrusted with the task of escorting the princess to safety until Thatcher can be eliminated. She is kidnapped via trickery, with Mathews and 12 year old Roger Mobley winding up in the sea. They are rescued by elderly Viking Barry Kelley and receive help from imp Don Beddoe, imprisoned in a bottle. Mathews is able to overcome Thatcher's curses, enters the castle, and rescues the Princess, only to find that she has been bewitched. He manages to break the spell and they flee. Thatcher turns himself into a monstrous bird and tries to intercept the small boat. Mathews kills him, and all of his evil is destroyed with him. The imp is released from the bottle, and Mathews and the Princess will have a happy future together.

X-RAY: The wonders of some very special photographic effects have been combined with animation, and the whole has been bathed in revealing and sometimes startling color. The horrible goblins and witches and giants that emerge make for good entertainment for juveniles and others who like their tales on the fantastic yet interesting side. All kinds of exploitable gimmicks are possible, and given enough such attention, the results could be pleasing as the kids of varying ages take to this in large numbers. The real stars are the creations of the process known as Fantascope as developed by Howard A. Anderson, and the humans provide good support in acting, direction, and production. The screenplay is by Orville H. Hampton and Nathan Juran from a story by Hampton.

TIPS ON BIDDING: Better program rates in many situations.

AD LINES: "An Adventure That's Out Of This World"; "Colorful Adventure Guaranteed To Thrill All Ages."

WARNERS

World By Night No. 2

COMPILATION
118M.

Warners
(Technirama)
(Technicolor)

ESTIMATE: Entertaining tour of some of the famous night-spots of the world.

CREDITS: produced by Francesco Mazzei; directed by Gianni Proia. Production assistants Don Kranze; Charles Maguire, Fidel Pizarro, Gerson Tavares, Camillo Sanpais, D. Amatatsu, S. Y. Hsu; Kam Sim Boom, Michael Richmond; narrated by Richard MacNamara.

STORY: Featured in a variety of numbers are such performers, places, and acts as Al Hirt and band, Alouette, Everglades Underwater Ballet, the Bells Artes Ballet of Mexico, the Samburu Dancers in Kenya, P. Barbarin and his orchestra, Lola Beltram, Bourbon Street in New Orleans, Connie Van and her orchestra, the Can-Can at the Tropicana in Las Vegas, Carrie Finnel, the Mardi Gras in Rio de Janeiro, the Dior Dancers, the Equator Club in Nairobi, the Okayama Festival in Japan, Dreddie Frinton in "Dinner For One," Gene Detroy and his monkeys, Kim Darvos and Her Shadow, Miriam Michelson of Paris' Crazy Horse Saloon, The Hollywood Muscle, Joan Rhodes, the Strongest Woman in the World; Paul Cummins' Roaring '20's in Hollywood, The Roller Derby, Rose Wang, The Japanese Theatre Ninyocho Suchiro, TNT Red of New Orleans, The Tree-

Tops in Nigeria, and the Quebrada Divers of Acapulco.

X-RAY: This is the second variety feature of its kind containing all types of performances and performers. The camera does a good job prowling the night the world over, picking and choosing several entertainment gems, and as a result, most viewers should find the release attractive and interesting. It could have been edited a bit tighter, and the shorter running time would have been to its benefit. However, as it stands now, it should still do well as part of the show, with competent direction and production.

AD LINES: "A Look At Entertainment The World Over"; "Unusual Is The Word For This Variety Of Entertainment."

MISCELLANEOUS

The Immoral West

NOVELTY
63M.

Films Pacifica
(Pad-Ram)
(Eastman Color)

ESTIMATE: Burlesque-Nudie on westerns misses.

CAST: "The Topanga-Gulch Players." Produced by Russ Meyer and Pat DeCenze.

STORY: After about a reel of montage showing in abstractions and symbolism how the West was lost, a grizzled old timer begins the narration of how this particular ghost town, a town so tough it never had a name, was in the old days. Peopled by the dregs of humanity—cruel men, Indians, and, of course, prostitutes with greatly developed mammary glands, this cesspool of life is visited by a "typical" Hollywood western movie hero, just barely five feet tall, but packing a shootin' iron three feet long. This diminutive "hero" bests the obnoxious villain, wins the "heroine," and cleans up the town to the extent that cuspidors are permanently inserted at intervals in the sidewalks.

X-RAY: This fast buck effort by the producers of "The Immoral Mr. Teas," "Eve and The Handyman," and "Erotica" misses on many counts, although the idea had possibilities. Frail gags, such as a "typical" fist fight, prostitutes lassoing customers, an Indian trying to get fire by rubbing two stones together, etc., are dragged out interminably and lose their laugh punch. The nude sequences, such as models bathing in horse-watering troughs unnoticed by passers-by, are interesting to fast-buck fans, although one might say the entire satire is in poor taste. At best, this may answer the age-old question of whether people go to burlesque to laugh at the comedians or to see the women. At a 100 per cent male screening, no one laughed at this. The Eastman Color photography is fine. The montage stuff at the beginning is good, but will hardly appeal to the sex-minded audiences this will attract. This one might be labeled "For Immature Adults Only."

AD LINES: "A Sinitillating, Raucous Romp Through The Wild And Swinging West!"; "America's Favorite Myth With Heroes That Shoot To Kill; Fight To Win; And Woo To Lose."

FOREIGN

Boccaccio '70

COMPILATION
165M.

Embassy
(Eastman Color)
(Filmed in Italy)
(English titles)

ESTIMATE: Three-part import should create stir in art spots.

CAST: "The Temptation of Dr. Antonio"—Anita Ekberg, Peppino De Filippo, Dante Maggio, Giacomo Furia, Alberto Sorrentino.

Directed by Federico Fellini. "The Job"—Romy Schneider, Thomas Milian, Romolo Valli, Paolo Stoppa. Directed by Luchino Visconti. "The Raffle"—Sophia Loren, Luigi Giuliani, Alfio Vita. Directed by Vittorio De Sica. Produced by Carlo Ponti.

STORY: "The Temptation of Dr. Antonio"—Dr. Peppino De Filippo, an ardent crusader against vice and corruption, sees obscenity everywhere especially in an enormous poster of Anita Ekberg wherein she plugs milk across from his apartment in a vacant lot. He campaigns for its removal with all kinds of people and his pestering eventually results in its being covered. It rains and the paper is washed away. She seems to come to life to him. He finds himself attracted to her during the night, and by the time morning rolls around, he's quite mad and is taken away.

"The Job"—Thomas Milian, an Italian count, returns to his home after becoming involved with call girls in an affair dragged through all of the papers. The notoriety doesn't bother him as much as the opinion of his German-born wife Romy Schneider and her father who controls his finances. She has made a bet with her father that she can support herself for a year, and if she wins she is to get a fortune. She decides that her job will be the equivalent of a private call girl to her husband, with him paying the going rates every time he seeks affection. He is forced to agree.

"The Raffle"—Sophia Loren works in a traveling carnival in its shooting gallery. The proprietor is badly in need of money, and his pregnant wife plays on the sympathies of Loren to earn extra money via serving as the prize of a lottery. The winner gets to spend the night with Loren. Waiting for the winning number to come up in a real raffle on tv, she meets and seemingly falls in love with a handsome carnival worker who helps subdue a runaway bull. The lottery winner is a sexton who turns down all of the fabulous offers for the ticket and its rights. She eventually convinces him to take the money she got for the lottery and to leave without taking his prize. She smears him with a little lipstick to make him look good, after which she can get down to some romancing with her young man.

X-RAY: It should be noted that the acting, direction, and production are all competent. It should also be noted that some people are going to find one segment more entertaining than another, with perhaps the majority agreeing that the last section with Sophia Loren is the most entertaining. The first is a satire on the rabid reformer that makes its point early and then belabors it, but there are cute touches and some laughs. The second section is a talky one about people no one is too vitally interested in and about a subject that's vaguely naughty. Section three is naughty too, but it's entertaining and funny and cute and interesting, and besides, it's got Sophia Loren who is indeed a treat to the eyes. So, if you've got an art house and want some varied screen fare for adults, you might consider this, especially in light of the lavish campaign put on by Embassy.

AD LINE: "Boccaccio is Big, Big, BIG"; "One of the Most Interesting and Provocative Imports In Some Time."

The Important Man

DRAMA
99M.

Lopert
(CinemaScope)
(Filmed in Mexico)
(English titles)

ESTIMATE: Art house entry has its moments.

CAST: Toshiro Mifune, Columba Dominguez, Antonio Aguilar, Flor Silvestre, Pepito Romay. Produced and directed by Ismael Rodriguez.

STORY: Toshiro Mifune is a trail to his family with his drinking, gambling, and carousing, and he only has one desire in life, to be chosen The Important Man at carnival time when the native so chosen acts as majordomo of the event and the town. Whenever he gets some money, he turns to the town prostitute and spends it on her. He

can't hold a job for very long, and his wife and children have to earn whatever money comes in. One day, when he catches his daughter and the son of a wealthy distillery owner making love, he seriously wounds him and goes to jail. His wife works to raise bail money, but he gets out and spends the money foolishly before it has to be posted. The daughter has a son which the distillery owner practically buys. Mifune uses the money to help in the majordomo selection while the others, reasoning it may help him, do elect him to the office. He is so disliked that he doesn't receive the usual plaudits and cheers, and he takes to drinking. When the town tart shows up, he starts taking up with her again, and this time the wife is thoroughly fed up and kills her. Mifune is shocked and realizes that for once he can do some good. He offers to tell authorities that he did the killing and hurries off to jail before he changes his mind.

X-RAY: There are portions of the film that are highly interesting, others that are repulsive, and still others that are just dull. The performances are good, and direction and production are efficient and adequate. The story is not very pleasant but it should do all right in the art spots. The screenplay is by Ismael Rodriguez and Vincente Orono, Jr., based on the novel by Rogelio Barriga Rivas, "La Mayordomia."

AD LINES: "An Unusual Drama About An Unusual Man"; "He Let No One Stand In His Way."

Shoot The Piano Player COMEDY DRAMA

85M.

Astor
(French-made)
(English titles)

ESTIMATE: Off-beat entry could please art house crowd.

CAST: Charles Aznavour, Marie Du Bois, Nicole Berger, Michele Mercier, Albert Remy, Jacques Aslanian, Richard Kanavan, Claude Mansard, Daniel Boulanger. Directed by Francois Truffaut; produced by Pierre Braunberger for Films de la Pleiade.

STORY: Charles Aznavour plays the piano in a sordid cafe on the outskirts of Paris. He is attractive to women in his quiet way. His placid existence is shattered one night when one of his older brothers, Albert Remy, comes in looking for help from a couple of hoodlums he and another brother were involved with in a robbery. The pursuers are angry because they were doublecrossed as to their part of the loot. Aznavour helps him escape. The owner of the cafe is jealous of Aznavour because the waitress, Marie Du Bois, has fallen for him. Du Bois takes Aznavour to her apartment where she shows him posters that reveal he was once a concert pianist. He was once married to a waitress who helped him in his early struggling days. When he became successful, their marriage disintegrated until she confesses to him that she helped his career along by being intimate with his manager. After this, she commits suicide and he is no longer interested in the concerts but takes to playing popular music in the cafe after a lengthy absence from the instrument. Convinced that Du Bois is right for him, he decides to try the concert stage again. They go to give notice, and Aznavour gets into a fight with the owner and has to kill him in self defense. They run off to his family's house in the country where a showdown with the hoodlums that are chasing his brothers takes place. The hoodlums are killed but not before Du Bois also is killed by a stray bullet.

X-RAY: To be found in this latest entry by New Wave filmmaker Francois Truffaut are romance, melodrama, humor, and an off-beat story and theme that should hold most art house attendees intrigued with the patterns of the screenplay and the interpretations of the cast. Some of the scenes that command attention are those involving the musical presentations in the cafe with the crazy beat and cool lyrics; Aznavour's becoming a great lover without ever really trying; the situations he gets himself into; etc. The story holds interest, and acting, direction, and production

are quite good. Art house operators in college towns particularly could score with this one once the word gets out. Truffaut wrote the screenplay which is based on the novel "Down There," by David Goodis.

AD LINES: "One Of The More Unusual And Intriguing Imports"; "He Had A Way With The Piano And With Women."

Summerskin

DRAMA
96M.

Angel Productions
(Filmed in South America)
(English titles)

ESTIMATE: Interesting import for art spots.

CAST: Alfredo Alcon, Graciela Borges, Franca Boni, Kuciana Possamay, Juan Jones. Produced and directed by Leopoldo Torre Nilsson.

STORY: Student Garciela Borges is bored at her family's summer home, and she welcomes a visit from her grandmother, Franca Boni. The latter offers her a year in Paris all expenses paid and a Dior wardrobe if she will be nice to the dying son, Alfredo Alcon, of a close friend. She accepts, and she and Alcon seem to have a wonderful summer together as she surrenders to his demands. He leaves for a medical check-up and she agrees to wait. Upon his return, he informs her that he is going to live, with a miracle having occurred evidently aided by her love and attention. He asks her to marry him. She turns him down informing him of the deal, and he commits suicide. She prepares to go through with her end of the bargain and is ready to leave for Paris.

X-RAY: This import is interesting in many ways, containing a glimpse of South American society as visualized by scenarist Beatriz Guido, a torrid yet calculating romance that repels as it attracts, good performances generally, and impressive direction and production. The pace of the story is slowed quite often perhaps by the few characters, or by the relatively over-simplified story, or by the camera dwelling on mood-setting scenes which are quite expert and revealing. It's a bit different, yet it also resembles many of its predecessors. Art house audiences should generally approve.

AD LINES: "She Bargained For Her Love"; "South American Society In Intriguing, Romantic Action."

The Trojan Horse

MELODRAMA
105M.

Colorama Features
(Euroscope and Eastman Color)
(Italian-made)
(Dubbed in English)

ESTIMATE: Colorful spectacle has action and other angles.

CAST: Steve Reeves, John Drew Barrymore, Hedy Vessel, Juliette Majniel, Warner Bentivegna, Lydia Alfonsi, Arturo Dominici, Nando Tamberlani. Directed by Giorgio Ferroni; co-produced by Europa-Cinematografica and Les Films Modernes.

STORY: Nine years have passed since Warner (Pary) Bentivegna, prince of Troy, carried off Hedy (Helen) Vessel, wife of Nando Tamberlani, king of Sparta, and for nine years the kings and princes of Greece have besieged the city of the Trojans with no break. Tension and the lack of a supreme commander divides the Trojan forces into two factions, with the nobles falling in with Bentivegna and the rank and file soldiers behind courageous noble Steve Reeves, who is secretly married to Juliette Majniel, sister of Bentivegna. When the elderly Trojan king goes to the Greek camp to claim the body of his slain son, Reeves accompanies him and is forced into a battle with the Greek champion, whom he defeats. Reeves urges that Vessel be returned to the Greeks to end the war, but his wish is rejected. Reeves is sent to other countries for reinforcements while a truce is negotiated with the Greeks, who demand gold, hostages among them Majniel, and all the wood they desire. John Drew Barrymore builds a huge wooden horse which will contain a small force of men who will, once inside the walls, open the gates to

the Greeks. Reeves returns with reinforcements and a battle ensues with the Greeks routed. Bentivegna refuses to support him since the victory would make a hero out of Reeves, but later changes his mind. Reeves recovers Majniel, who is going to have his child, and the Greeks retreat to their ships. The Trojans take in the wooden horse and the Greeks return under cover of night and burn the city and kill most of the inhabitants. Reeves' wife dies after giving birth to a son, with whom Reeves is persuaded to escape with a small number of followers, eventually settling in Italy and founding the city of Rome.

X-RAY: Another spectacle hits the screen in wide-screen and in color and with the "names" of Steve Reeves and John Drew Barrymore to help things a bit. It also has lots of extras and a good amount of action and intrigue. The story is fairly interesting, with many of the famous names in history brought into the tale, to say nothing of the giant wooden horse that left its mark for posterity. The cast, direction, and production are average. Where people are of a mind to see this kind of entry, it could satisfy and do okay as part of the show.

AD LINES: "The Story Behind The Gift That Made History"; "The Mightiest Spectacle Of Them All."

What a Carve Up

87M.
COMEDY

Embassy
(English-made)

ESTIMATE: Fairly amusing import.

CAST: Kenneth Connor, Sidney James, Shirley Eaton, Donald Pleasance, Dennis Price, Michael Gough, Valerie Taylor, Esma Cannon, George Woodbridge, Michael Gwynn, Philip O'Flynn. Produced by Robert S. Baker and Monty Berman; directed by Pat Jackson.

STORY: Kenneth Connor, who proof-reads horror and sex novels for a living, shares an apartment with bookie Sidney James. One day, Connor is summoned to a remote castle in the moors to hear the reading of his late uncle's will and to spend the night in the spooky old mansion. Her persuades James to accompany him, arriving as a storm breaks. They find an assortment of relations all waiting for a share in the estate, as well as cute Shirley Eaton, who nursed the uncle prior to his death. Naturally, there is a power failure, wild sounds, and several murders of the relatives who were all disappointed when the will is read. Since it is impossible to leave because of the dangerous marshes, they are forced to endure the night. When a police inspector turns up, they all think that the trouble is over, but he turns out to be the supposedly dead uncle in disguise who has been responsible for all of the murders. A falling chandelier disposes of him, and everyone can leave come morning, with Eaton being called for by her boy friend. This comes as a shock to Connor, who expected to do the honors.

X-RAY: There are some amusing bits and pieces to be found here, and the comic idea of a mystery-shrouded castle with all of the usual gimmicks has always been good for a laugh. The cast is funny, and direction and production are okay. The import can serve as either a supporting programmer or in the art spots where something light is indicated. The screenplay is by Ray Cooney and Tony Hilton, based on the novel "The Ghoul," by Frank King.

AD LINES: "Murder Was The Order Of The Night In The Mystery Shrouded Castle"; "The More Murders The Merrier."

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They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

ALPHABETICAL GUIDE TO 281 Features Reviewed

This index covers features reviewed thus far during the 1961-62 season in addition to features of the 1960-61 season, reviewed after the issue of Aug. 23, 1961.—Ed.

A
Advise & Consent—139m.—Col. 4937
All Fall Down—111m.—MGM 4921
Anatomist, The—73m.—For. 4876
Arms And The Man—96m.—For. 4910

B
Babes In Toyland—105m.—BV 4889
Bachelor Flat—91m.—Fax 4889
Bachelor In Paradise—109m.—MGM 4881
Back Street—107m.—U-I 4875
Bashful Elephant, The—83m.—Allied Artists 4901
Bell' Antonio—101m.—For. 4931
Belle Sommers—62m.—Col. 4937

Bernadette Of Lourdes—90m.—For. 4910
Between Heaven And Hell—94m.—RE.—Fox 4869
Big Red—93m.—BV 4929
Big Wave, The—73m.—AA 4925
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Black Tights—116m.—For. 4910
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Blue Hawaii—101m.—Par. 4885
Boccaccio '70—165m.—For. 4954
Bon Voyage—133m.—BV 4933
Boy Who Caught A Crook—72m.—UA 4874
Boys' Night Out—115m.—MGM 4945
Breakfast At Tiffany's—115m.—Par. 4873
Broken Land, The—60m.—Fox 4946
Brushfire—80m.—Para. 4903
Burn, Witch, Burn—90m.—A-I 4921

C
Cabinet Of Caligari, The—104m.—Fox 4934
Call Me Genius—105m.—For. 4878
Cape Fear—105m.—U-I 4914
Capture That Capsule—73m.—Misc. 4935
Cash On Demand—77m.—Col. 4929
Cat Burglar, The—64m.—UA 4874
Children's Hour, The—109m.—UA 4894
Cinderella—80m.—For. 4895
Claudelle Inglish—99m.—WB 4866
Colossus of Rhodes, The—128m.—MGM 4889
Comancheros, The—107m.—Fox 4882
Concrete Jungle, The—86m.—For. 4941
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Couch, The 89m.—WB 4909
Counterfeit Traitor, The—147m.—Para. 4922
Creature From The Haunted Sea, The—60m.—Misc. 4883

D
Das Dreimaederhaus—102m.—For. 4890
Day The Earth Caught Fire, The—90m.—U-I 4903
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Devil At Four O'Clock, The—126m.—Col. 4869
Devil's Eye, The—90m.—For. 4878
Devil's Partner, The—70m.—Misc. 4883
Devil's Wanton, The—72m.—For. 4935
Doctor In Love—93m.—For. 4924
Don't Knock The Twist—87m.—Col. 4925
During One Night (Night Of Passion)—82m.—For. 4942

E
El Cid—186m.—AA 4893
Enemy Below, The—98m.—RE.—Fox 4869
Erotica—61m.—Misc. 4914
Errand Boy, The—92m.—Para. 4906
Escape From Zahrain—93m.—Para. 4938
Everything's Ducky—81m.—Col. 4881
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F
Far Country, The—97m.—U-I—Reissue 4939
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Five Finger Exercise—109m.—Col. 4926
Flight That Disappeared, The—72m.—UA 4870
Flower Drum Song—133m.—U-I 4887
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Follow That Dream—110m.—UA 4923
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G
George Raft Story, The—105½m.—AA 4893
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H
Hands Of A Stranger—86m.—AA 4917
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Horror Chamber Of Dr. Faustus, The—84m.—For. 4942
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I
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Innocents, The—99m.—Fox. 4894
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It Happened In Athens—92m.—Fox 4950
It Takes A Thief—91m.—For. 4951

J
Jack The Giant Killer—94m.—UA 4950
Jessica—112m.—UA 4918
Journey To The Seventh Planet—80m.—A-I 4897
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K
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L
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M
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Magic Voyage Of Sinbad, The—79m.—For. 4947
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Man Who Shot Liberty Valance, The—122m.—Para. 4926
Man Who Wagged His Tail, The—91m.—For. 4871
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Mark, The—127m.—For. 4879
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Mysterious Island—101m.—Col. 4894

N
Nearly A Nasty Accident—86m.—U-I 4923
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O
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Pigeon That Took Rome, The—101m.—Par. 4953
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Pirates Of Tortuga—97m.—Fox 4874
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Q
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R
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Trapeze—105m.—UA—Reissue 4939
Trojan Horse, The—105m.—For. 4955
Trunk, The—72m.—Col. 4873
Twenty Plus Two—102m.—AA 4881
20,000 Eyes—61m.—Fox 4926
Twist All Night—85m.—A-I 4917
Twist Around The Clock—82m.—Col. 4897
Two Little Bears, The—81m.—Fox. 4894

U
Underwater City, The—78m.—Cal. 4905

V
Valiant, The—80m.—UA 4950
Valley Of The Dragons—79m.—Col. 4877
Victim—100m.—For. 4911
View From The Bridge, The—110m.—Misc. 4907
Vikings, The—114m.—UA—Reissue 4939
Viridiana—90m.—For. 4931

W
Walk On The Wild Side—114m.—Col. 4905
War Hunt—81m.—UA 4923
Weekend With Lulu, A—91m.—Col. 4930
West Side Story—155m.—UA 4870
What A Carve Up—87m.—For. 4955
White Christmas—120m.—Para.—RE. 4865
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Wild Harvest—80m.—Misc. 4907
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Womanhunt—70m.—Fox 4922
Wonders Of Aladdin—93m.—MGM 4881
World By Night No. 2—118m.—WB 4954
World By Night—80m.—WB 4850
World In My Pocket—93m.—MGM 4914

X
X-15—106½m.—UA 4885

Z
Zazie—86m.—For. 4915
Zotzi—87m.—Col. 4938



JULY 11, 1962

SECTION THREE
VOL. 68, NO. 4

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A2

How To Sell "Family Type" Pic

THEATRE: Viking,

ADDRESS: Appleton, Wisc.

MANAGER: Wayne Berkley

It seemed to me that people in a large city could be aroused to want to see "family attractions" if I went to work and merchandised the picture thoroughly. So, this is how I sold Columbia's "Hand In Hand" here.

A screening was arranged for members of the local Women's Club. This was done in order to arrange a benefit with them on the picture.

In addition, a screening was arranged for Sisters and representatives of press and radio. This permitted the Sisters to talk of the picture, which they did, and allowed us to have handbills distributed through the parochial schools and in the classrooms by the Sisters.

A splendid "break" came of the screening in the form of an article in the newspaper by a popular columnist endorsing the picture.

On radio, a 15 minute program was devoted to the film by the radio representative at the screening; and gratis interviews by both local stations to members of the Women's Club plugging their benefit, and, of course, the picture.

A ticket booth was set up in our largest department store. This was right inside the front entrance. Ticket outlets were also in four other downtown stores by the Women's Club. Several homemade window cards made up by the Women's Club proved more effective than regular window cards and had more appeal.

A special lobby piece made of clipped reviews and stills was used during our run of "Exodus," the preceding attraction. We also gave a manager's endorsement of "Hand In Hand" and ran its trailer during our "Exodus" run.

We also had a full page co-op newspaper ad with restaurants; used special teaser ads, "If I were Mayor," etc. Our theatre staff wore small pin-on tags during prior engagement of "Exodus"; and we had a header prepared and affixed to regular trailer endorsing the picture as "Family Entertainment." This was subsequently used on all "family" pictures.

We obtained a good "break" in the Sunday Showtime edition of the newspaper; and sent mailers to a list of ministers, teachers, etc. Arrangements with television stations for no cost spots were worked out; and we had material in our lobby for the taking.

Our cost on all of the above was just under \$100, including all newspaper ads, but not including screenings costs. The most thorough campaign resulted in our doing much better than on some highly acclaimed but more expensive product.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



One of the most elaborate theatre fronts and lobby displays in years was constructed by Embassy Pictures at New York's Forum for the engagement of "The Sky Above—The Mud Below." The display included authentic primitive art objects from Dutch New Guinea, where the feature was filmed.

B | KIDS' MATINEES

NUMBER B7

Especially For Children

THEATRE: Four Star,

ADDRESS: Los Angeles, Cal.

MANAGER: Cecil B. West

"Especially For Children" was the title chosen for a series of childrens' shows recently held at this theatre.

There were four Saturday morning shows at 10 A.M. For each Saturday we had a child star make a personal appearance and we also showed a feature film in which they had worked.



The first appearance was made by Tammy Marihugh and the film shown was "The Last Voyage." Next we had Charles Herbert, who has a running part on "The Donna Reed Show," and whose first film was "The Boy and The Pirates." For the third appearance we were able to get Jon Provost, who plays Timmy on the "Lassie" program; and we played "Escapade In Japan" which he made some years ago. To round out the four showings arrangements were made to have Jeanne Russell, a regular on the "Dennis The Menace" show as Margaret, come in for a final appearance. Since she has made no feature film, "The Littlest Hobo" was used as a feature.

The highlights of the special showings was a banquet at the La Starda Restaurant, Glendale. The hosts of the banquet were all the stars who made personal appearances at the theatre. We chose some 40 youngsters from the audiences during the showings by drawing ticket numbers. Mothers of some of the children attended to act as chaperones for the group.

Advertising consisted of advance newspaper ads in both the local Glendale papers and also stories of the event were run in the entertainment sections of both papers. Other mediums of advertising used were posters placed in various locations around town where there was a lot of foot traffic. We also had a convertible with banners giving full information covering town and school areas.

The stunt permitted us to capitalize on television personalities, for a change; and, we feel, helped popularize these little known child stars and by introducing them to children of our audiences made their future film appearances more anticipated.

G | STUNTS-BALLY

NUMBER G25

"Boys' Night Out" A Reality

THEATRE: Capri,

ADDRESS: Dallas, Texas

MANAGER: Gene Welch

As our part of the campaign on MGM's "Boys Night Out" also worked out by Trans-



Trans-Texas Theatres, including the Capri, Dallas, Texas, managed by Gene Welch, recently made "Boys' Night Out" a reality in their exploitation campaigns for MGM's "Boys' Night Out". Newspaper contests, promoted steak banquets, and screenings of the film featured the stunt. As can be seen from the above photos the boys certainly enjoyed themselves even to the models serving them with champagne prior to the screening.



Harold Rice, managing director, Fox Inter-Mountain Theatres' Denver, Colo., recently adapted some carnival show stunts to his cam-

paign on 20th-Fox's "State Fair" with the stunts pictured above getting the desired results around town.

Texas Theatres' Hollywood, Ft. Worth; Capri, El Paso; Fine Arts, Denton; and Strand, Wichita Falls, with the cooperation of Phil Brochstein, press representative of MGM; Earl Podolnick, president, Trans-Texas; and Norm Levinson, general manager and advertising and publicity director, Trans-Texas, we obtained \$3,200 worth of free newspaper space and television for \$62 theatre expense! But let us start from the beginning.

A contest was run in the Dallas Times Herald asking wives to write an essay of 25 words or less: "I believe my husband deserves A BOYS' NIGHT OUT because . . ." Art was included, many follow-up stories and results of the contest.

Twenty-five strangers met for the first time, boarded a chartered Greyhound bus sniped on both sides with copy: "We're On A Boys' Night Out." This bus drove through Dallas

downtown streets and shopping centers, and stopped in front of a leading steak house, where the men had a banquet style steak dinner. The group then departed for a screening room where they were served champagne by models, and then witnessed a showing of the film. Before the men were taken to their cars, each was given a pair of guest tickets and perfume for their wives.

The event was hosted by Don Safran of the popular "Show Biz" column in the Dallas Times Herald. Press photographers and newsreel cameramen went along for the entire "Boys' Night Out," which resulted in numerous TV coverages and special local programs.

This same promotion was duplicated by the other managers on their opening days.

Everything possible was promoted including cigarettes, cigars, flowers for the buttonholes of our guests, etc. and the dinners. There were many merchant tieups and window displays; the use of some sandwich board signs for street bally; and even some "picketing" by women demanding a 'Girls' Night Out.'

NUMBER G26

Angie Dickinson Look-A-Like Contest

THEATRE: Crescent Drive-In,

ADDRESS: Danville, Va.

MANAGER: Mack D. Herman

We recently held a most successful Angie Dickinson 'look alike' contest for Warners' "The Sins Of Rachael Cade."

The women really went for this. First, we went to Radio Station WBTM and worked out a promotion with disc jockey Bob Canada. Our cost was \$60. He plugged the film

and the contest over his afternoon show and his night time show, "Sky Castle," which is live from the top of a local drive-in restaurant. We were allowed to put up a banner and life size cut-out of Angie Dickinson. Banner copy read: "Girls enter our Angie Dickinson Look-A-Like Contest. Free prizes." The banner was painted free by the local Pepsi Cola sign painter.

I also appeared on the "Sky Castle" show each night and Canada and I talked back and forth about the movie and the contest.

We were able to promote \$100 in free prizes for the lucky winner. Co-operating merchants came through with free orchids, certificates for dry cleaning, five cases of Pepsi Cola, a \$25 gift certificate from a ladies apparel shop, and a \$20.95 necklace with earrings to match. We gave a one month free pass to each entry.

The radio station also mentioned this promotion in their weekly newspaper gossip column the week before the contest.

NUMBER G27

Finds His Own "Best Of Enemies"

THEATRE: Odeon,

ADDRESS: Rutherglen, Scotland

MANAGER: C. Hayden Reed

For Columbia's "The Best Of Enemies" we settled for a play on the title as the best sales angle.

I decided to invite to the opening night—the best of enemies—the leading local rivals or opposites in all walks of life. The possibilities were boundless and promised not only good press stories but an excellent means of establishing word of mouth pub-

(Continued on page EX-428)

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



Mack D. Herman, manager, Crescent Drive-In, Danville, Va., recently held an Angie Dickinson 'look-alike' contest in connection with his showing of Warners' "Sins Of Rachel Cade." Local radio station cooperated in the promotion as did local merchants in offering gift certificates and prizes.

ORDER NOW!

The **NEW** 12 Month Set of Booking Sheets
for the full year starting: **JULY 1, 1962**

"Pocket-Size" **DATE BOOK**

Compiled into a full yearly set of dated sheets (120 pages) . . . Punched for a standard 6-ring binder . . . All holidays indicated . . . Ample space for clear records.

The illustration shows a black, flexible leatherette binder with six rings. The left page is a calendar grid for November, with columns for PROGRAM, STARS, and Running Time. The right page is a weekly booking sheet with columns for EXCHANGE, WEEKLY, and Miscellaneous. The weekly section includes checkboxes for PRINTER FOR HERALDS, ADVERTISING ACCESSORIES, TRAILER or SLIDE SERVICE, and FILM DELIVERY SERVICE. The binder is shown open, revealing the flat working surface.

The above illustration is greatly reduced from the actual sheet size of 3 3/4 x 6 3/4 each. Note the flat working surface.

PRICE: 70c per yearly set of sheets, without binder
(Including Postage)



"Pocket-Size" **BINDER** →

A black, flexible leatherette binder equipped with 6-rings and thumb-tip closure, designed to hold a one-year supply of "Pocket-Size" DATE BOOK FORMS. Has inside pocket for the safe-keeping of loose papers.

PRICE: \$1.30 each

← "Pocket-Size" **ZIPPER CASE**

A yellow, genuine Pig-skin, zipper enclosed, small briefcase, equipped with 6-rings and thumb-tip closure. All features of the above binder and two inside pockets for the safe-keeping of loose papers.

PRICE: \$5.00 each (Tax included)

**UNEXCELLED QUALITY . . . for the
theatre executive who prefers
a small, compact DATE BOOK**



NOTE TO THEATRE SUBSCRIBERS: The above Forms and Binders are designed, prepared and warehoused as a **PLUS-SERVICE** to you, our friends. They will not be sold to anyone else at any price!



The national championship "Music Man" band from Lockport Township High School, Illinois, paid a call on New York officialdom on a visit in connection with Warner's "The Music Man", next attraction at Radio City Music Hall. They recently won the Marching Band Contest and Festival in Mason City, Iowa. Deputy Mayor Edward Cavanagh looks on as bandmaster Ernest Caneva leads the band.

COMPANY ASSISTS

COLUMBIA'S "The Notorious Landlady" was backed with the most intensive television campaign in the history of Chicago and Philadelphia when the comedy had its dual American premieres in those cities. In Chicago, WBKB-TV backed the engagement with a round-the-clock saturation schedule of 60-second promotional spots using footage from the film. An ad-copy contest in which listeners were invited to try their skill at penning an advertising slogan in 10 words or less was held. Grand prize in the contest was aimed to keep anyone's landlady from being "notorious"—the prize being one month's free rent. Other prizes in the contest were Longine-Wittnauer wristwatches, GE hair-dryers and electric mixers, Schick electric razors and Black and Decker portable electric drills. In Philadelphia, the film was aided by WCAU-TV via a Kim Novak "Look-Alike" Contest. In addition, the TV station distributed 10,000 keys, one of which opened the door to a model "Notorious Landlady" apartment in the lobby of the Fox Theatre. The holder of the winning key received a television set from the station merely by unlocking the door.

EMBASSY to herald the American premiere of "Boccaccio '70" ran the largest single advertisement ever used for a motion picture in the amusement section of the New York Times the Sunday before the recent opening. Three consecutive full pages were used. The previous largest single film advertisement was run by Embassy last year for "Two Women" consisting of two full pages, which also ran in the Sunday Times. The Times ad is a feature of what Embassy has designed to be the largest advertising campaign ever given a motion picture playing in an East Side or "art" theatre in New York City.

EMBASSY moved its mobile float which toured the metropolitan New York area to herald the premier engagement of "The Sky Above—The Mud Below", to Washington, D.C., for the opening of the Academy Award winning film at the Plaza. Animated with moving figures representing the primitive natives of Dutch New Guinea, where the picture was filmed, the 40-foot float also displays ceremonial spears and art objects

FINDS

(Continued from page EX-426)

licity with a large cross section of interests.

It took a day to compile the guest list including scanning of telephone and trade directories and a lot of scratching of the old head. Armed with this basic list I approached the editor of the Rutherglen Reformer. He was fascinated with the idea and came through with some excellent suggestions.

The guest list included the captains and teams of two football clubs, the chiefs of two voluntary aid services, the heads of two religious denominations, the Army and Air Force recruiting officers, the head-master and head-mistress of the boys and girls schools, political opponents, the Prosecutor Fiscal and an attorney, and, of course, editors of the local papers.

Briefly this will convey the idea and out of the 60 invited only seven did not attend the first night. Though this theatre has not the facilities for a big reception, a friend and patron Mr. Paton, Rutherglen's Parks superintendent, decorated the foyer without cost, and sent a man daily to water the flowers and plants. Though the scene had nothing to do with the film, the setting gave a spender to the theatre befitting the occasion and provided another talking point.

Window tie-ups consisted of a travel agent: "The Best People In Town Insist On Holidays Planned by Scotts—'The Best of Enemies'—Now At The Odeon"; furniture store: "For The Best Of Everything Shop At The Co-op—For The Best Comedy Of The Year—See 'The Best Of Enemies' etc"; and main radio shops: "The Best That Money Can Buy Need Not Be The Dearest When You Shop At Dunns—See 'The Best Of Enemies' at the Odeon."

from the area. Embassy plans to utilize the traveling exhibit for subsequent debuts.

MGM field men throughout the country have mailed the Mercury recording of the title tune of "The Horizontal Lieutenant" by the Diamonds, together with bulletin board material plugging local openings of the picture to college fraternities and sororities. Both the record and the sheet music, published by Robbins, Feist and Miller, will be given heavy promotion campaign at music stores and other outlets. The 5,000 stores of the Independent Grocers Alliance will stage a major national newspaper campaign featuring Jim Hutton and Paula Prentiss, who star in the film; and full page color ads will be sponsored by Coppertone; while a national campaign including counter cards, bottleneck ads and banners on all trucks, will be staged by Pepsi-Cola.

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UNITED ARTISTS has set with Puck, The Comic Weekly, an ad on "Jack The Giant Killer" during June and July. The promotion in this newspaper comic section which is distributed in 33 cities from coast to coast will also feature an introduction by Louella Parsons of new star Judy Meredith, who debuts in the film. A constant and continuous flow of other features and publicity breaks will call attention of millions to the Edward Small picture.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

NEED RCA, SIMPLEX SOUNDHEADS — Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. BOX 235, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

NEW EQUIPMENT

DON'T BE A SHABBY SHOWMAN—Replace those marquee letters now! Weather-proof Masonite black or red, fit all signs, 4"—40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd Street, New York 19.

CINEMASCOPE NEVER HAD IT SO GOOD—Replace with these Brandnew Variable Superscope Anamorphics—1/4 Original Cost. Limited quantity, pair \$195.00. S.O.S., 602 W. 52nd, New York 19.

THEATRE FOR SALE

450 SEATS, downtown ideal art or second run. Small down. RITZ THEATRE, 520 W. Main. Spokane, Washington.

MUST SELL one or both my Michigan Drive-In Theatres, investment \$190,000.00 sell for \$120,000.00. \$25,000.00 down or \$15,000.00 plus 10% of gross receipts. Balance easy terms. C. H. Schuckert, SUNSET THEATRE, Lapeer, Michigan. Two recent major operations compels sale.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

U.S. ARMY THEATRE SURPLUS—projection and sound, from \$895.00 DRIVE-IN OUT-FITS complete from \$3495.00. S.O.S., 602 W. 52nd, New York 19.

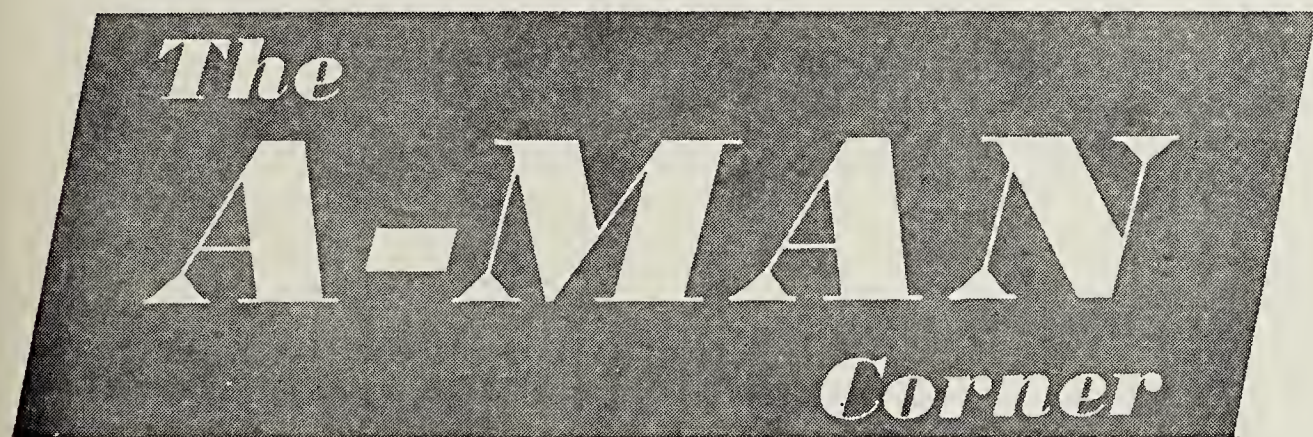
"SHOWMANSHIP IN ADVERTISING"

Price Slashed from \$7.50

Now ONLY \$4.00

Order your copy, NOW, while they last!

EXHIBITOR BOOK SHOP, 317 N. Broad St., Phila. 7, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED MANAGER thoroughly experienced all phases theatre operation to work closely with owner in operation of four theatres, located within 200 miles of New York City. Good future for right man. Please give complete resume in first letter indicating salary expected. BOX A627, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST, ten years experience, seven years at Last Drive-In, age 30, A-1 references, non drinker, honest and dependable. Will work anywhere for a decent salary. J. M. BRYANT, Telephone UNION 2-9051 or Box 24, Dublin, N. C. (627)

OPPORTUNITY for two experienced, conscientious managers. Permanent position for right men. All information and photo first letter. Confidential. BOX B627, c/o M. P. EXHIBITOR, 317 N. Broad Street, Phila. 7, Pa.



DO YOU need a good projectionist? Do you need a good sound man? I can do one, or both. For more information call Alliance Nebr. 2385 or write to HARRY F. BEARD, 1039 Mississippi St., Alliance, Nebraska. (627)

I AM LOOKING for a job that requires lots of hard work. If your theatre is run down I will show results in four weeks. Plenty of experience in all phases. VERNON L. KLINE, c/o Kingston Hotel, Ocean Avenue and Boardwalk, Atlantic City, N. J. (627)

MAN seeking position as district manager, now managing deluxe operated theatre. Formerly booker, also good on concessions. BOX C627, c/o M. P. EXHIBITOR, 317 N. Broad Street, Phila. 7, Pa.

MANAGERS WANTED: (2) 1st run new art type deluxe theatre in Nassau County, L.I., and 1st run new Conventional theatre in lower Manhattan, N. Y. High starting salary plus percentage arrangement for the right men. Opportunity to advance with aggressive growing organization. Call after 2:00 P.M., G. HATTEM, EV 4-0075 or write 302 B'way, Brooklyn 11, N. Y. (627)

ROAD SHOW FILM—exploitation manager booker for travelling film show—"Damaged Lives" with book sale. Furnish references, bank and experience. JEWEL PRODUCTIONS, INC., 153 Neptune Avenue, New Rochelle, N. Y. (627)

One of the best investments
in your child's future is
 regular 
dental care

American Society of Dentistry for Children

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name

Title

Address

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$5.00 one year

☐ \$8.00 two years

☐ \$11.00 three years

CLIP and MAIL TODAY TO

317 N. Broad St., Phila. 7, Pa.

Address all
correspondence to —

The A-MAN Corner

{ Motion Picture Exhibitor
{ 317 North Broad St., Phila. 7, Pa.

"TARTARS" CAPTURE NEW YORK!

"TAKE" TOPS \$500,000⁰⁰!

"Hide your women...
seize your swords
the Tartars
are coming."



TARTAR HORDES STORM
VIKING FORTRESS!



VIKING PRINCE VS. TARTAR CHIEFTAIN



TARTAR ORGY CELEBRATES A CONQUEST!



TARTARS ABDUCT A VIKING BEAUTY!

METRO-GOLDWYN-MAYER
Presents

**ORSON . VICTOR
WELLES MATURE**

IN

"THE TARTARS"

TECHNICOLOR®

ALSO CO-STARRING
LIANA ORFEI · BELLA CORTEZ
DIRECTED BY RICHARD THORPE · A LUX FILM PRODUCTION

AND WITH
FOLCO LULLI

SOCK SATURATION in New York
Metropolitan Area grossed over
HALF A MILLION DOLLARS at
the boxoffice in its first week.

Atlanta saturation, 162 theatres,
boxoffice grosses great.

Saturations are being set for your
area. **CONTACT YOUR M-G-M
BRANCH NOW** to capture your
share of the boxoffice gold in this
Blockbuster attraction.

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

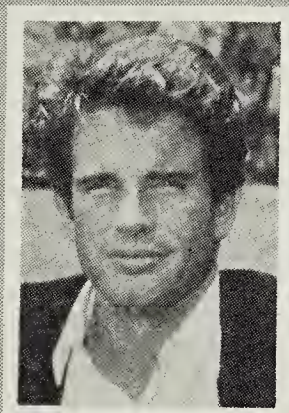
JULY 18, 1962

Volume 68

Number 5

IN TWO SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879



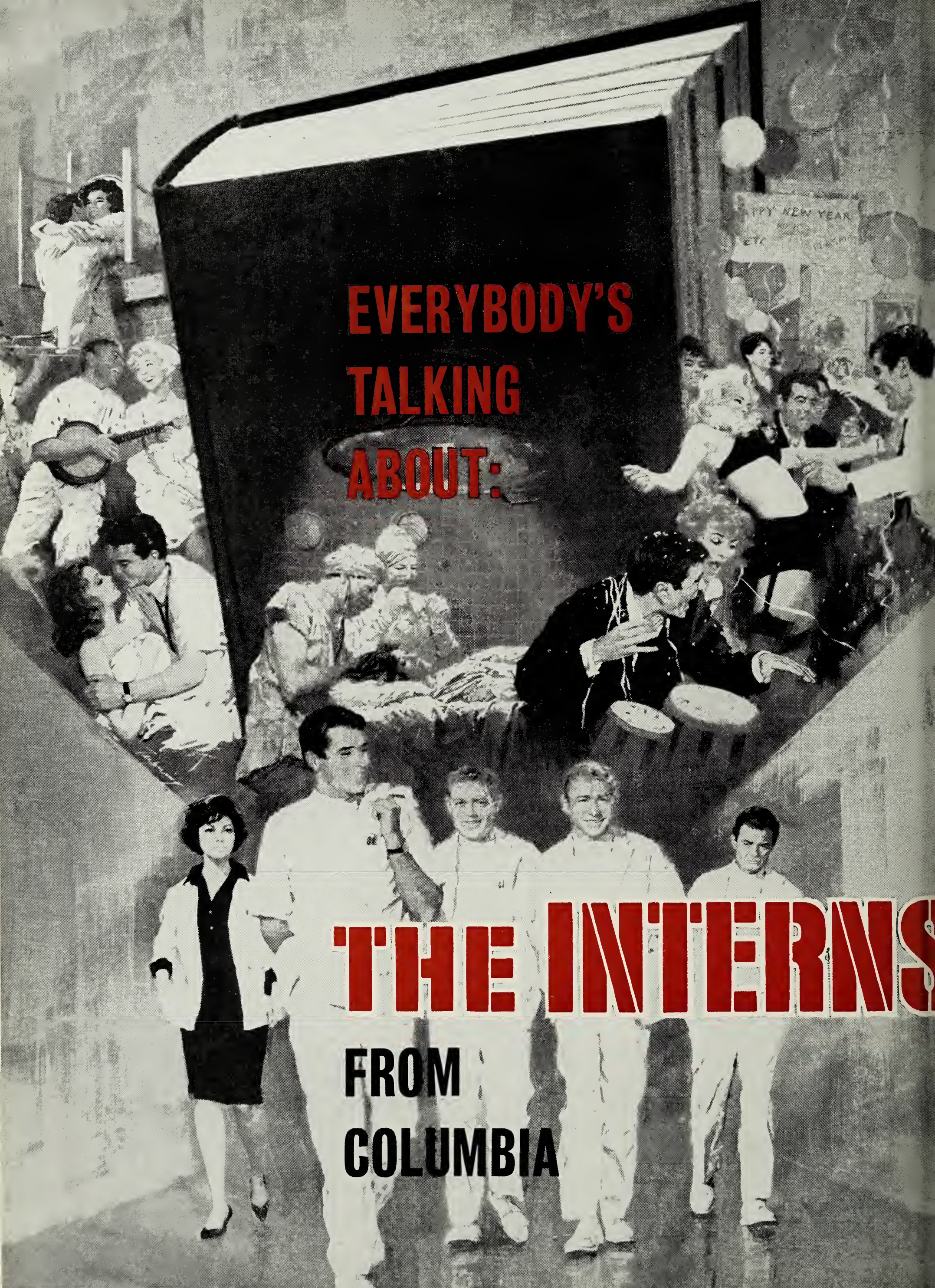
Fox Begins Major Studio Changes

(See Page 8)

Physical Theatre- Extra Profits Dept.

Cover photo shows Warren Beatty, whom the Saturday Evening Post called a "brash youngster . . . bullying veteran movie-makers." See editorial, page 6.

The "Feast" Is Still A "Famine" . . . see editorial—page 6

A black and white movie poster for 'The Interns'. The background is a collage of various scenes from the film, including a couple embracing, a man playing a banjo, a group of people in a room, and a man in a suit. The title 'THE INTERNS' is written in large, bold, red letters across the middle. Below the title, the text 'FROM COLUMBIA' is written in bold, black letters. The overall style is classic and nostalgic.

**EVERYBODY'S
TALKING
ABOUT:**

THE INTERNS

**FROM
COLUMBIA**

"The Sleeper of the movie year is likely to be 'The Interns'...it's unforgettable!"

—Bob Considine

The wildest party ever filmed that "outrevels Europe's frankest celluloid sprees!"

—Pageant Magazine

"At last! A big cast of fresh young talent gets its big chance in a big picture!"

—Louis Sobol

"The Interns' accomplishes completely what it set out to do—entertain! It will pack in the patrons at the boxoffice!"

—Film Daily

"Excellent! Countless exploitation possibilities! Dramatic, entertaining, attention-compelling!"

—Motion Picture Herald

"Fast paced, strong box-office entry!" Exceptional skill and interest! Dazzling compression of the big novel into the movie!"

—Hollywood Reporter

"The moods shift from a hilarious New Year's Eve party to the realistic experience of childbirth! Excellent performances, bright boxoffice prospects!"

—Boxoffice

STARRING AS THE INTERNS

MICHAEL CALLAN

CLIFF ROBERTSON

JAMES MacARTHUR

NICK ADAMS

AS THE GIRLS

SUZY PARKER

HAYA HARAREET

ANNE HELM

STEFANIE POWERS

AND

BUDDY EBSEN

TELLY SAVALAS

KAY STEVENS

SCREENPLAY BY

WALTER NEWMAN AND DAVID SWIFT

BASED ON THE BEST SELLING NOVEL BY RICHARD FREDE

PRODUCED BY

ROBERT COHN

DIRECTED BY

DAVID SWIFT

AN INTERNS COMPANY PRODUCTION

A COLUMBIA PICTURES RELEASE

METRO-
GOLDWYN-MAYER
presents The
SY WEINTRAUB
Production of
EDGAR RICE BURROUGHS'

Presenting the FIRST
TARZAN
SPECTACULAR!

TARZAN GOES TO INDIA

FOR THE FIRST TIME
...in color and CinemaScope
...in jungles of mystic India
...new thrills for all ages
...giant cast of 5,000!

**FIRST TIME!
BATTLE OF THE
BULL ELEPHANTS!**

**Hold Your Breath!
THE LEAP FROM
PLANE TO RIVER!**

**NEVER BEFORE!
STAMPEDE OF 300
WILD ELEPHANTS!
(The Earth Rumbles!)**

**Can You Take It!
TARZAN'S FIGHT WITH
SAVAGE LEOPARD!
(Knife Against Claw!)**

Metro-Goldwyn-Mayer brings world-famed Tarzan into the big-time of screen spectacles for the first time! It is an experience in movie entertainment that you must see!

IN CINEMASCOPE AND METROCOLOR!

Starring **JOCK MAHONEY** and **JAI, The Elephant Boy** with **GAJENDRA, King of the Elephants**
Screen Play by **ROBERT HARDY ANDREWS** and **JOHN GUILLERMIN** · Produced by **SY WEINTRAUB** · Directed by **JOHN GUILLERMIN**

(ABOVE: Keynote of campaign is used in ads of all sizes)

IT'S **TARZAN**SATIONAL!

"Calling All Showmen!"

A BIG opportunity!

This is GREAT Entertainment!

For adult audiences, too!

A UNIQUE Tarzan Show!

Think BIG! Don't miss a trick!

Use newspapers *(ad on left page)*

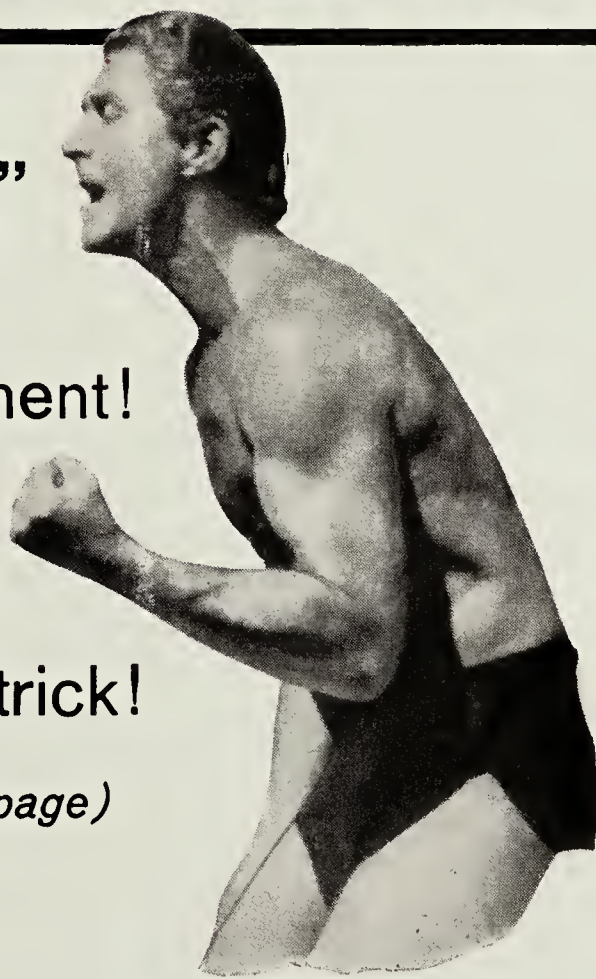
Use TV, Radio, Heralds!

Saturate your town with

SHOWMANSHIP!

Here's a Gold-mine!

DIG IT!



**P. S. THE GREATEST TARZAN PICTURE EVER MADE IS
THE FIRST TARZAN HIT BACKED BY A BIG TV CAMPAIGN!**

The Trade Paper Read by Choice—Not by Chance

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JULY 18, 1962

COME NOW, WARREN BEATTY!

THE RIDICULOUS BEHAVIOR of certain movie actors and actresses (they don't deserve to be called stars) is giving the whole industry a black eye as far as the public is concerned.

The newest entry in the race to see who can act most like a lunkhead is actor Warren Beatty. On the strength of three so-so performances, he is behaving in a manner that puts him high on the list. The Saturday Evening Post carries a story on Beatty in its July 14-21 issue. The Post advance ads for the story are guaranteed to make a few new enemies for Hollywood, as far as the public is concerned. The ad placed by the Post in leading newspapers reads, "Warren Beatty makes Hollywood knuckle under . . . Warren Beatty held up a production for six weeks because he wanted the star dressing room. (P.S. He got it.) . . . You'll learn how this brash youngster is bullying veteran moviemakers. Why his friends don't predict an early marriage to Natalie Wood. And how he even high-hats his own sister, actress Shirley MacLaine."

Great publicity, isn't it?

To add frosting to this rather unappetizing cake, columnist Sheila Graham reports, "Warren Beatty's demand for \$300,000 and seven per cent of the profits for a movie is in contrast to the \$200,000 that Tony Perkins is quite happy to accept for his current movie in Paris. And think how much longer Tony

has been a star . . . To go back to Mr. Beatty. He was telling someone here on a recent visit, 'In Hollywood, to be a success, you must behave like Sinatra or Brando.' I believe Warren has talent, but he'll have to put in some hard work before he catches up with the two gentlemen he named."

To which we add, Amen.

Here is an actor who couldn't draw flies to a theatre by himself, yet he asks such ridiculous wages for his work. Any distributor going for such a deal is being unfair to himself, to the real stars of this industry, and to exhibition.

We read recently that Beatty had signed to make a film, "Cocoa Beach," for Columbia at a price far less than that mentioned above. We salute Columbia for resisting such unrealistic demands.

This is not the stuff of which true stars are made. We are reminded of a comment by Joan Crawford about the antics of Elizabeth Taylor and Marilyn Monroe. She said they behaved like children, not adults. She added that they were not "stars," but personalities playing at being stars. Here is a lady who has always been a "star." We'll string along with Joan.

When production gets the backbone to say "No" when a star's behavior becomes ridiculous, then we will have taken a large step forward on the road back to public favor.

THE "FEAST" IS STILL A "FAMINE"

LAST WEEK, we commented on the "feast or famine" releasing policy in an editorial titled "THE SAME SAD STORY." It has stirred considerable comment, and has brought to light a situation that proves just how much of a problem this is to the entire industry.

The July 4 holiday period is one of the "feast" periods. In Philadelphia, nine top features were released from June 20 to June 29, all designed to cash in on the holiday. Theatres spent more than \$100,000 advertising these attractions in newspapers, radio, and television.

When the holiday firecrackers had died away, and the first week's boxoffice grosses were counted, it was discovered that the grand total for all nine theatres barely matched the advertising budget. In glutting the market with quality film, distributors had created a situation where no one benefited.

These were top productions, including "MR. HOBBS TAKES A VACATION," "ADVISE & CONSENT," "THAT TOUCH OF MINK," "BON VOYAGE," "ESCAPE FROM ZAHRAIN," "HATARI!," "BOYS' NIGHT OUT," "THE NO-

TORIOUS LANDLADY," and "LOLITA." Some did quite well, but not as well as had been hoped. Others fell on their faces.

Orderly Release of Quality Product is a necessity for the industry. In this case, top quality films fought one another for the attention of the public with the result that all were hurt. The business as it is constituted today can not support a flood of good films released simultaneously followed by a long dry spell in which nothing of consequence is made available. There must always be good films for the public to see or the public will lose interest in films altogether.

Here is a problem that this industry's best minds should be able to solve. For AB-PT's Ed Hyman, it has been a continuing crusade. The Philadelphia story should serve as an object lesson to every distributor and exhibitor. That holiday bonanza is "pie in the sky." Today demands a sensible, more realistic release policy.

A balanced schedule is a must.

There's no time to lose.

"LET THEM EAT CAKE"

ONE OF HISTORY'S most famous remarks is credited to Marie Antoinette, Queen of France who managed to lose her head. Told that the poor had no bread to eat, she is supposed to have said, "Let them eat cake."

One film salesman we know has given this tale a modern twist. Told by an exhibitor that his terms on a picture were absolutely unacceptable, he answered, "Well, at least I won't be fired for taking less money. I'd rather it counted as an unsold possibility."

Unfortunately, the exhibitor in question has passed up a number of this company's films for the same reason, and an unsold film never made a nickel. Here is one reason why distributors are not doing as well as they should. Yet stories continue to appear in the trade press quoting distributors as saying, "We're doing all we can to keep the smaller theatres open."

We wonder how.

Not this way, certainly.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Mrs. Rebecca Young, wife of Buddy Young, United Artists' home office publicity department, gave birth to a six pound, 14 ounce girl, **Elise Karen**, at Central General Hospital, Nassau County, N.Y. The Youngs have another child, a boy.

Obituaries

Rex Bell, 58, one-time western star and Nevada's Lieutenant Governor, died of a heart attack shortly after a political picnic. He was the husband of **Clara Bow**, former "It" girl of the films.

Earle L. Hendren, 58, president, Tennessee Theatre Owners Association, and president of Capital Amusement Company, died in an Erwin, Tenn., hospital following a heart attack.

Arnold B. Huff, 73, retired theatre operator of High Point, N.C., died there. A native of Salisbury, N.C., he had theatres in Salisbury, Greensboro, Kinston, Dunn, Randleman, and High Point before retiring in 1952. He entered the business in 1914. He is survived by his wife, a son, two sisters, and a brother.

Frank L. Newman, Sr., 77, who at the time of his retirement in 1954 was president of Evergreen Theatres Corporation, died in Seattle. His death marked the end of a career that spans many years in the industry. In 1925, he sold a chain of nine theatres in Kansas City to Paramount. He then operated Paramount theatres on the west coast and became general manager of Warner theatres on the coast. Earlier in his career he had theatre interests in St. Louis and Milwaukee. He came to Seattle in 1932. A Shriner and member of B'Nai B'rith, he was a former trustee of the Seattle Chamber of Commerce and a club-man. Surviving are his wife, a son, and a daughter.

Jerry Wald, 49, prolific producer whose films ranged from "Peyton Place" to "Johnny Belinda," died at his Beverly Hills, Calif., home of a heart attack. A former screen writer and newspaperman, he headed his own production company. He had in work 20th-Fox's "A Woman In July" when he died. He is survived by his wife and a son.

Loew's Revenues Steady

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc., announced that for the 39 weeks ended May 31, gross revenues amounted to \$29,619,000. After providing for income taxes of \$1,706,000 and depreciation of \$2,273,000, a net income of \$1,661,9000, equal to 62 cents per share of common stock was realized. For the comparable period last year, gross revenues amounted to \$30,082,000, and after providing for \$1,891,000 for income taxes and \$2,079,000 for depreciation, a net income of \$1,628,800, equal to 61 cents per share of common stock was realized.

Net income for the third quarter ended May 31, 1962 was \$493,300 equal to 19 cents per share, and for the comparable quarter last year was \$675,100, equal to 25 cents per share.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JULY 16

MGM Earnings Drop; Top Pix Await Release

NEW YORK—Joseph R. Vogel, president of Metro-Goldwyn-Mayer, Inc., reported to stockholders that the company earned \$3,308,000 or \$1.30 per share for the 40 weeks ended June 7, based on the 2,554,229 shares outstanding. In the corresponding period of the last fiscal year, consolidated net income amounted to \$9,442,000 or \$3.74 per share. Earnings for the third quarter of the current fiscal year amounted to \$755,000 or 30 cents per share, a decrease from \$2,758,000 or \$1.09 per share in the third quarter of the previous year.

Vogel stated that revenues and earnings for the first three quarters of the current fiscal year are substantially lower than the company had anticipated, due in large measure to the fact that some of the biggest pictures were not completed for release as originally scheduled. Consequently, these pictures will not be reflected in revenues and earnings in this year's profits but will be reflected in revenues and earnings for the coming fiscal year.

Vogel pointed to the company's confidence in a favorable earnings trend for the coming fiscal year when "Mutiny on the Bounty" and the two MGM-Cinerama productions, "The WONDERFUL WORLD of the Brothers Grimm" and "How the West Was Won," will be released in addition to an outstanding group of regular productions.

A dividend check for 50 cents per share accompanied the report. This was voted by the board to stockholders of record June 15.

At Christmas time, MGM will release "Billy Rose's Jumbo," starring Doris Day, Stephen Boyd, Jimmy Durante, and Martha Ray. "Lolita," which opened in New York and Los Angeles just after the end of the third quarter, gives every indication of being highly successful at the box office. "King of Kings" has proved to be a solid success in



BROADWAY GROSSES

"Hatari!" In Bright Bow

NEW YORK—With holdover product except for Paramount's "Hatari!," DeMille, which opened well, the Broadway first-runs had a satisfactory week.

"MR. HOBBS TAKES A VACATION" (20th-Fox). Paramount reported \$20,000 on the fifth week.

"THAT TOUCH OF MINK" (Universal). Radio City Music Hall, with stage show, had \$116,000 for Thursday through Sunday and a fine \$195,000 for the fifth week.

"LOLITA" (MGM). Loew's State announced \$36,000 for the fifth week.

"EL CID" (Allied Artists). Warner reported \$31,000 for the 15th week.

"HATARI!" (Paramount). DeMille opened to a \$45,000 week.

"BOYS' NIGHT OUT" (MGM). Victoria garnered \$20,000 for the fourth session.

"THE MIRACLE WORKER" (UA). Astor stated the eighth week was \$11,000.

"THE SKY ABOVE—THE MUD BELOW" (Embassy). Forum did \$14,500 on the fourth week.

"ADVISE AND CONSENT" (Columbia). Criterion announced that the sixth week was \$23,000.

"WEST SIDE STORY" (United Artists). Rivoli reported the 39th week hit \$37,000.

"JUDGMENT AT NUREMBERG" (United Artists). RKO Palace announced \$21,000 for the 31st week.

the neighborhood and subsequent engagements and will produce a very satisfactory return. "The Tartars" and "Boys' Night Out" are in release. Other summertime releases include "Two Weeks in Another Town," "A Very Private Affair," "I Thank a Fool," and "Tarzan Goes to India."

Vogel stated that television and record operations continue to move ahead.



Edward L. Hyman, center, vice president, American Broadcasting-Paramount Theatres, confers with Paramount Pictures executives in the first of a series of business building luncheon meetings he is conducting with the national distribution companies. Seen with Hyman, from left: Joseph Friedman, Paramount's assistant director of advertising, publicity and exploitation; Howard Minsky, western sales manager; Hugh Owen, eastern sales manager; Jerome Pickman, vice president and domestic general sales manager; Tom W. Bridge, assistant domestic general sales manager; and Edmund DeBerry, circuit sales manager.

Radical Changes Set For Fox Studio

Company Will Rent Studio Space, Curtail Production Abroad, Compete For Indies; Zanuck Retains Louis Nizer

NEW YORK—Darryl F. Zanuck, 20th Century-Fox's largest single stockholder, has retained Louis Nizer as his counsel. He will be aided in handling Zanuck's affairs by the producer's representative here, Arnold Grant.

Zanuck, who was in Paris editing "The Longest Day," has issued statements that the financiers on the 20th-Fox board are not able to make decisions for running a film firm. He has called for a 24-man board of directors to replace the present board, and also requested a stockholder's meeting to deliberate on the successor to Spyros Skouras, who has resigned and is slated to step down no later than Sept. 30.

Meanwhile, according to a story in the New York Times, Peter G. Levathes, executives vice-president in charge of production, has begun to put into effect at the studio a series of radical changes. The company will, for the first time, rent studio space to other motion picture or television companies; will curtail film making abroad and make the bulk of its future films at the Hollywood studio; and will compete with other major studios for the services of independent producer-directors and permit them as much creative freedom as they can get elsewhere.

During the entire overhauling, Levathes will continue a drastic economy program now under way.

Only one film, "A Woman In July," is currently being made at the studio, with 15 of the 16 sound stages unoccupied.

The board of directors, according to the Times story, has agreed upon the sweeping reorganization of the studio and has stated that the studio will not make films just to utilize the studio space and to cut overhead.

Levathes said, "It has been decided that we are going to be more flexible. We are going to make all kinds of deals without limitations. The company is accommodating its business life to changing conditions."

He explained that 20th-Fox had concluded that the disadvantages outweighed the advantages for the company when it makes films abroad; and that the American public does not find foreign casts as acceptable as U. S. casts.

Brand Resigns Fox Post

HOLLYWOOD—Harry Brand, publicity and advertising director since the formation of 20th Century and its subsequent merger into 20th Century-Fox, has resigned to go on a consultant basis with the company starting Aug. 1. He has been prominent in the industry for 41 years.

Perry Lieber, who has been assistant to Brand, now assumes charge of the studio ad-publicity department.

ABPC Profits Rise

LONDON—Sir Philip Warter announces that the Associated British Picture Corporation, with production, distribution, exhibition, and television interests, earned a record \$16,444,400 last year a \$434,000 increase on the previous year. A final 20 per cent dividend making 30 per cent for the year is to be paid.

Sept.-Nov. Film Famine Draws TOA Warning

NEW YORK — Theatre Owners of America warned that "unless the film companies materially increase their release schedule in September, October, and November, exhibition appears headed for a difficult early fall period."

The national exhibitor organization reported that its check of the film companies shows only about 16 releases set for September, of which 10 are foreign-made; only 10 thus far for October, one of which is foreign-made and two which will play pre-release hard-ticket engagements only; and only five so far for November.

"Some relief can be expected, of course, when the film companies jockey their releases for the Thanksgiving holiday period," said the TOA. "However, the prospects for late September and October are still not good."

Will Rogers Launches Summer Seminar Plan

SARANAC LAKE, N.Y.—A unique program to provide the nation with tomorrow's top medical men is being inaugurated by the entertainment industry's Will Rogers Hospital. This far-seeing plan is made possible by expansion of the hospital's facilities and activities, including a research and teaching institution in medicine.

A summer institute for medical research both clinical and experimental is being created for the first time at Will Rogers Hospital. At this institute operating through the summer months, gifted pre-doctoral and post-doctoral students from medical schools and graduate schools throughout the country will be invited to spend this period at Will Rogers Hospital and its newly dedicated O'Donnell Research Laboratories.

There they will carry out research in cardio-pulmonary diseases under the guidance of leading investigators from various medical schools of this country and abroad.

As a second phase of the project in laying the groundwork for further development, the Will Rogers Hospital has been completely reorganized and restaffed. Dr. L. Fred Ayvazian, formerly Associate Medical Director of the Veterans Hospital in Manhattan, and Associate Professor of Clinical Medicine at New York University, was appointed last year as medical director at Will Rogers. Dr. Ayvazian and his staff have continued to enlarge the scope of the hospital beyond its original primary interest in tuberculosis, into a diagnostic and treatment center for all diseases of the chest.

The medical summer seminar idea was a long-nursed brain child of Dr. Edgar Mayer, who has been the medical consultant to the Will Rogers Hospital for over 30 years.

Goldwurm To Venice Fete

NEW YORK—Jean Goldwurm, president, Times Film Corporation, has been named representative for the Independent Film Importers and Distributors of America at the Venice Film Festival, which will be held Aug. 25 to Sept. 8.

Four U-I Sales Drives Honor Regional Execs

NEW YORK—Universal Pictures Company has launched a series of four sales drive months in honor of its four domestic regional sales managers—Barney Rose, R. N. Wilkinson, Joseph B. Rosen, and P. F. Rosian, as another highlight of its current year-long observance of its Golden Jubilee, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager, as the first of four regional sales meetings got underway in Philadelphia.

July will be Barney Rose Month with the five weeks from July 1 to Aug. 6 being the period of the drive and the participating branches being Los Angeles, San Francisco, Denver, Portland, Salt Lake City, and Seattle.

August will be Bob Wilkinson Month with the period running from July 29 to Sept. 1 and the participating branches being Dallas, Minneapolis, St. Louis, Des Moines, Kansas City, Memphis, New Orleans, Oklahoma City, and Omaha.

September will be Joe Rosen Month, the period running from Aug. 25 to Sept. 29 and the participating branches being New York, Boston, Philadelphia, Buffalo, Pittsburgh, Washington, Albany, and New Haven.

October will be Pete Rosian Month, the period running from Sept. 30 to Nov. 3 and the participating branch offices being Atlanta, Chicago, Detroit, Charlotte, Cincinnati, Cleveland, Indianapolis, Jacksonville, and Milwaukee.

As a feature of each of the weeks of the various regional sales managers months, a "Man of the Week" will be selected based on the branch which attains the highest percentage of its quota.

Universal also has launched an unusual short subjects sales drive among its bookers, who will be paid a bonus for a six months period for the booking and playing of 15 different Walter Lantz Cartoons originally released during 1956-1957, 1957-1958, and 1958-1959, it was announced by F. J. A. McCarthy, assistant general sales manager who supervises the distribution of the company's short subjects.

Effective immediately, the head bookers, bookers, and student bookers will be able to participate in a 10 per cent bonus based on the money earned through the booking of these 15 shorts under a specified formula of distribution of the money.

The stipulation is that the specific cartoons must be played and paid for during the period from July 1 through December 29.

NT Toppers Meet

BEVERLY HILLS, CALIF.—New ideas and innovations will highlight a two-day workshop meeting of National Theatres' district managers July 24-25 in San Diego.

Robert W. Selig, vice-president of theatre operations, will preside at the sessions, with William H. Thedford, Pacific Coast division manager.

District managers in attendance will include Bob Smith, Bob Weeks, and Harold Wyatt, Los Angeles; Ernest Sturm, San Diego; John Klee and Lou Tavolara, San Francisco; Oscar Nyberg, Seattle; Ray Davis and John Denman, Denver; Jack McGee, Salt Lake City; Fred Souttar and Leon Robertson, Kansas City; and John Meinardi, St. Louis.

TOA Names Wolfson To Convention Post

NEW YORK—Mitchell Wolfson, president of Wometco Enterprises of Miami, Fla., and past president of Theatre Owners of America, will serve as honorary chairman for TOA's 15th annual convention at the Americana Hotel, Bal Harbour, Miami, on Nov. 6-10, it was announced by John H. Stembler, TOA president.

At the same time, Stembler announced the appointment of seven honorary co-chairmen, to serve with Wolfson. They are:

Lloyd O. Franklin, Clovia, N.M., a past president of the New Mexico Theatre Association; Chris C. Gorder, Poplar, Mont., president of the Montana Theatre Association; Tommy Hyde, Vero Beach, Fla., president of the Motion Picture Exhibitors of Florida; David E. Milgram, Philadelphia, president of the Theatre Owners of Pennsylvania; Julian Rifkin, Boston, president of the New England Exhibitors, Inc., and Drive-In Theatre Association of New England; John H. Rowley, Dallas, assistant to the president of TOA; and William H. Thedford, Beverly Hills, Calif., a member of TOA's executive committee.

Stembler said the co-chairmen were selected not only in recognition of their contributions to TOA but also with a view of geographically blanketing the country.

In conjunction with the convention, TOA will join with the National Association of Concessionaires, in concurrently staging the 1962 Motion Picture and Concessions Industries Trade Show, at the Americana.

Mrs. Twyman Speaks on JD

NEW YORK—Margaret G. Twyman, Motion Picture Association of America director of community relations, addressed a workshop on juvenile delinquency at Brooklyn College.

The group, including some 75 teachers from New York State, heard Mrs. Twyman discuss mass media and juvenile behavior, as interpreted by outstanding specialists in the fields of sociology and psychiatry.

A highlight of her discussion dwelt on the four steps that the public should follow in the area of films, namely: support of the better product—films that sell best will continue to be produced; mass media reflect society as it is and not always as we wish it should be; that the public now is learning to select films as it learned long ago to select books, music, and other cultural pursuits; and that there are many sources of film information available to any member of the community really interested in learning about the content of films they plan to see.

Berlin Fete Names Best

BERLIN, GERMANY—England's "A Kind of Loving" was judged the best picture shown and awarded "The Golden Bear" at the 12th annual International Film Festival here. This film is being distributed in the U.S. by Governor Films.

James Stewart was named best actor for 20th-Fox's "Mr. Hobbs Takes A Vacation," and Rita Gam and Viveca Lindfors shared feminine honors for the Argentinian film, "No Exit." Director Francesco Rosi won a "Silver Bear" for his "Salvatore Giuliano."

Among stars in attendance at the festival were Stewart, Miss Gam, Shirley MacLaine, James Mason, Sue Lyons, Lex Barker, Don Murray, Gina Lollabrigida, and Tony Curtis, along with Festival jury president King Vidor.

Boston's Biggest Premiere Gives Newest Sack Theatre Giant Sendoff

MGM-Food Markets, Inc. Plan New Shopping Center

CULVER CITY, CALIF.—Following its continuing policy of diversification of corporate activities, Metro-Goldwyn-Mayer, Inc., unveiled plans for a major development of a parcel of its Culver City real estate holdings.

MGM Inc. and Food Giant Markets, Inc., jointly announced the signing of an agreement for a shopping center project on 12 acres of previously undeveloped property that has never been used for motion picture purposes.

The acreage will be improved by Metro-Goldwyn-Mayer with the construction of a modern retail distribution center, including a department store, super-market, garden supply store, and major auto service station, all to be operated by Unimart, a wholly owned subsidiary of Food Giant Markets, Inc.

The most modern facilities will be made available to the shopping public. Extensive parking area will be provided.

Start of construction of this important new shopping center, which will encompass over 100,000 square feet of retail area under one roof, will commence this summer.

Wholesome Balance Seen In Film Themes

WASHINGTON—A wholesome balance on types of motion picture themes marked the trend of production in Hollywood in the last six months.

This came in a report received by Eric Johnston, president, Motion Picture Association, from Geoffrey M. Shurlock, director, Production Code Administration. The report covered films approved by the PCA in the first six months of 1962. Few of these pictures have yet appeared on theatre screens of the nation. Most will be released in the next six months.

"We have felt for some time that the trend of production has been towards a more wholesome balance among the various types of films," said Shurlock. "This analysis substantiates our optimistic outlook."

He said the report refutes the "wild charges about floods of sex and violence in film-making." He added: "There is no such current flood and probably never has been."

The six-month production record contains no films dealing importantly with prostitution, dope addiction, juvenile delinquency, abortion, or homosexuality, the PCA director pointed out.

"In the 81 pictures approved during the period, no particular trend can be noted because of the great variety of themes," Shurlock said.

Embassy Handles "Journey"

NEW YORK—The motion picture adaptation of Eugene O'Neill's Pulitzer Prize-winning stage drama, "Long Day's Journey Into Night," will be released throughout the world by Embassy Pictures Corporation, it was jointly announced by Joseph E. Levine, president of Embassy, and Ely A. Landau, producer of the film.

BOSTON—The biggest premiere ever seen in Boston, rivalling those of 25 years ago which opened the film palaces of those days, came off here July 12 when Ben Sack unveiled his \$500,000 Music Hall, the former Metropolitan Theatre, with Hollywood film celebrities, producers, directors, brass bands, parades, after theatre dinner parties, radio, tv coverage, and bleachers across the street fronting the theatre.

With George Jessel as master of ceremonies, the star studded guest list included Sue Lyon, teenage star of "Lolita," which opens Sack's new Capri, taking the place of the former Capri being torn down; Kim Novak, star of the film which opened the new Music Hall, "Boys' Night Out"; and Joseph E. Levine, Boston's own film producer, exhibitor, distributor. A giant motorcade, headed by prize winning bands, moved from the Statler-Hilton hotel across town to the new Music Hall where thousands of cheering fans awaited the parade of celebrities and the opening night festivities. The motorcade contained a majority of the consuls and their wives with the flags of their countries flying from their cars.

Sack's progress in rebuilding the house was a study in swiftness and efficiency. The fast moving, hard driving exhibitor, who has revitalized the motion picture exhibition business in Boston, took over the house officially on June 1, when the ornate gold and marble structure, sold by ABC Paramount to the New England Hospital Center, became his on lease. The theatre was immediately closed for the transformation task.

On the giant stage at the new Music Hall, presentations were made to the black tie first night audience inside the theatre. A "Golden Circle" was set up inside the house by the promotion minded exhibitor. These chairs are covered with gold material with extra long arms for added comfort. From the long unused orchestra pit rose a 65-piece orchestra under the direction of Ruby Newman, playing all the songs from the Academy Award winning motion pictures Sack Theatres have shown in Boston. At the giant Grand Wurlitzer, a prize piece, Lou Weir, famed organist, presided. The orchestra and organ will be kept at the new Music Hall for a full opening week. It will mark the first resurgence of this type of film theatre presentation since the old days.

Sack announced that he has arranged with Levine for the playing of "Boccacio '70" at the Music Hall. He further revealed that the theatre will be playing musical comedies, legitimate productions, and that he has booked the renowned Bolshoi Ballet for a week this fall.

Sack had special editions in three Sunday, July 8, newspapers, a first in publishing circles here, entitled "Sack Theatres Editions," and was honored by the Mayor with the proclamation of "Sack Theatre Week In Boston."

Sack now has three theatres where 70mm pictures can be shown: The Music Hall, the Gary, and the Saxon. He's the only exhibitor who has played five pictures which have run over a year apiece in his theatres.

"Give the public good motion pictures and they won't want tv," says this exhibitor. "People are tired of worn out films they see in their parlors—as long as pictures are good, we don't have to worry about the competition from tv or radio."

BRAVO

**...HAS SMASHED
RECORD FOR
NEW YORK**



JOSEPH E. LEVINE PRESENTS — "BOCCACCIO '70" — "THE RAFFLE", VITTORIO DeSICA directs the Academy Award Winner
"THE JOB", LUCHINO VISCONTI directs ROMY SCHNEIDER also starring THOMAS MILIAN and with

CROWDS! CROWDS! CROWDS! AT CINEMA

Boccaccio '70

EVERY BOXOFFICE
ANY EAST SIDE
THEATRE!



ADAPTATION of DR. ANTONIO", FEDERICO FELLINI directs ANITA EKBERG also starring PEPPINO De FILIPPO
by CARLO PONTI — An Embassy International Pictures Release in EASTMAN COLOR

AND CINEMA II! BOOK IT NOW FROM EMBASSY!

MASS AND CLASS... "THE SKY ABOVE, THE MUD BELOW"

"THE SKY WOULD
SEEM TO BE
THE LIMIT!"
at the Forum,
on Broadway!

THE B. S. MOSS ENTERPRISES
701 SEVENTH AVENUE
NEW YORK 36, N. Y.
TELEPHONE CIRCLE 6-8800

June 26, 1962

Mr. Joseph E. Levine
Embassy Pictures Corp.,
1271 Avenue of the Americas
New York, New York

Dear Joe:

The sky would seem to be the limit for "THE SKY ABOVE, THE MUD BELOW". People have been coming in en masse, and our box office buttons have been pressing out tickets at a delightful rate of speed. Our first week's figure at the Forum Theatre was a spanking \$26,780.00.

The picture is not only the critics' choice, but an audience favorite - a combination to make hardened exhibitor's heart beat a little faster. By the way, the ad campaign and promotion was obviously done by imaginative pros and gave the picture a jumping head start!

It all adds up to a hit, and we're looking forward to an extended long run through the summer and possibly beyond. And what more wonderful way to spend the summer than with a hit on your hands!

So thanks, Joe, for "THE SKY ABOVE, THE MUD BELOW".

Sincerely,

Larry Morris

LARRY MORRIS
Vice-President

:
h
r

JOSEPH E. LEVINE presents
the ACADEMY-AWARD winning

**"THE SKY ABOVE
THE MUD BELOW"**

Directed by Pierre-Dominique Gaisseau • Assisted by
Gerard Delloye • Produced by Arthur Cohn and René LaFuite
COLOR and Widescreen • An Embassy Pictures Release

... GET IN THOSE SKY-HIGH

BOVE IS SMASH!

BELOW

TRANS-LUX THEATRES

A DIVISION OF TRANS-LUX CORPORATION

625 MADISON AVENUE
NEW YORK 22, N.Y.

CABLE ADDRESS
AMLUX NEW YORK

June 27th, 1962

Mr. Joe Levine
c/o Embassy Pictures Corp.
1271 Avenue of the Americas
New York, New York

Dear Joe:

I originally saw "THE SKY ABOVE & THE MUD BELOW" in the screening room at the United Nations - and was immediately overwhelmed and gratified by what I saw on the screen. It certainly has all the ingredients for a box office success.

The "SKYS" first great big week of \$13,000.00 at the Trans-lux Normandie Theatre is solid and looks to hold.

As a result of the Trans-lux Normandie success the "SKY" is booked into the Trans-lux Krim Theatre in Detroit, Michigan and the Trans-lux Plaza Theatre in Washington, D.C., starting June 29th, 1962.

The "SKY" is rolling and we are along for the ride. The ad concept was excellent - followed by outstanding reviews - which have made this film a box office success.

Thanks to you and all of your staff.

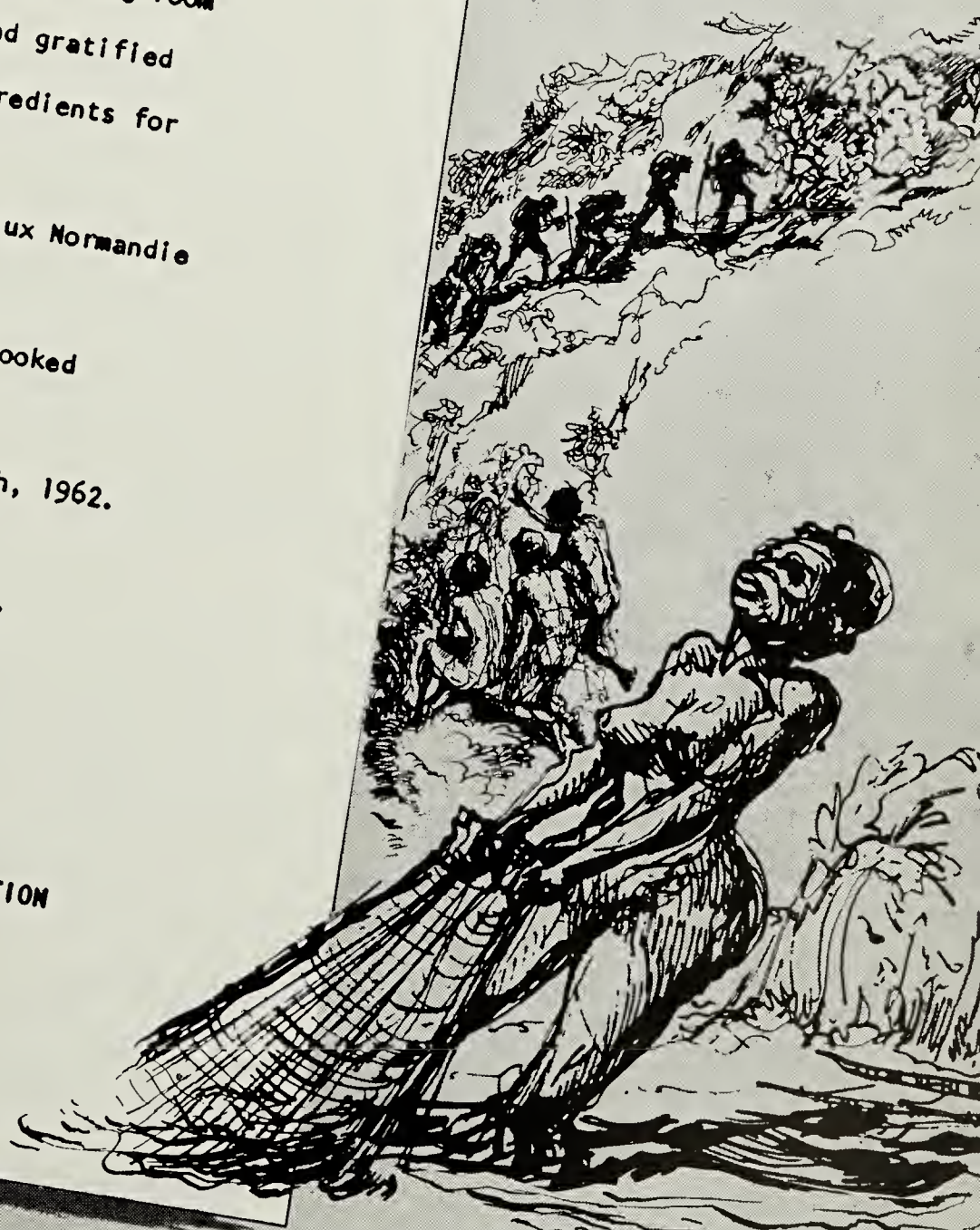
Regards,

Sincerely yours,

TRANS-LUX CORPORATION

THOMAS E. RODGERS
Vice-President

...and at the
Trans-Lux Normandie,
on New York's
arty East Side—
"AS A RESULT, 'SKY'
IS ALREADY
BOOKED INTO
DETROIT AND
WASHINGTON!"



ROSSSES! BOOK IT NOW FROM EMBASSY!

Columbia Files Atlanta Test Case Against New Censorship Ordinance

ATLANTA—Columbia Pictures Corporation filed on Monday, July 9, in the Superior Court, Fulton County, Georgia, a suit to test the constitutional validity of the motion picture censorship ordinance enacted by the City of Atlanta on June 18. The ordinance replaces the censorship ordinance which the Supreme Court of Georgia held unconstitutional and void on April 7, in *K. Gordon Murray Productions v. Floyd*.

The new ordinance, like the former one, prohibits the public showing of a motion picture unless it is first screened by a city official called the "motion picture reviewer." The former ordinance empowered the censor to ban a picture. The new ordinance does not empower the banning of a picture but directs the reviewer to "rate" each motion picture as either "approved," "unsuitable for the young," or "objectionable." Motion pictures rated either "unsuitable for the young" or "objectionable" must be so designated prominently at the box office and in all announcements or advertisements. The symbol "U.Y." is permitted in the designation of a motion picture rated "unsuitable for the young." Failure to comply with the ordinance is punishable by a \$500 fine or imprisonment for not more than 30 days for each offense.

Columbia's petition is for a judgment declaring the ordinance unconstitutional and for injunctive relief. It asserts that the requirement of the ordinance that all motion pictures must be screened and rated before they can be shown is offensive to the free speech clause of the Georgia Constitution, as it was applied in the Georgia Supreme Court in the Murray case, and that accordingly the charter of the City of Atlanta cannot be held to authorize the ordinance. It also attacks as constitutionally void for vagueness and indefiniteness under the due process clause of the Constitution of Georgia and the Federal Constitution the standards by which the motion picture reviewer is directed to rate motion pictures. It alleges that these standards or definitions furnish no "clear direction on the basis for which the motion picture reviewer or the Board of Review could reach predictable, consistent, or rational results."

It also, as a taxpayer, attacks the expenditure of public funds to pay the salary of the motion picture reviewer.

The defendants, in addition to the City of Atlanta, are Mrs. Christine S. Gilliam in her capacity as motion picture reviewer, and the members of the Library Board of the City who are constituted a Review Board to hear appeals from ratings imposed by the motion picture reviewer.

The suit was filed by Messrs. Robert S. Sams and Tench C. Coxe of Troutman, Sams, Schroder and Lockerman, who in this matter represent all of the national distributors of motion pictures with offices in Atlanta. It is understood that the suit of Columbia is in the nature of a test suit in behalf of all those distributors.

Atlanta Theatre Appeals Fine In Censor Battle

ATLANTA—Municipal Judge James Webb assessed \$53 fines each on two charges of violating the city's new film grading ordinance against the manager of the Kirkwood Adult Theatre.

Attorney for the theatre manager, Leonard Freeman, immediately filed notice of appeal.

MCA Quits Agency Field; Full Speed On Merger

HOLLYWOOD — The Screen Actors Guild revealed that Music Corporation of America, and its affiliate, MCA Artists Ltd., had notified the Guild that it would surrender its talent agency franchise on or before July 18.

This means that MCA will remain in production through its subsidiary, Revue, and leave the talent field; and that the MCA-Decca-Universal alliance will be speeded.

UA Music Names Stewart

NEW YORK—David V. Picker, United Artists vice-president, announced the appointment of Michael Stewart as executive vice-president of United Artists Music Corporation and all other music publishing subsidiaries.

Attorneys Hugh Wells and Frank Lappas had attacked constitutionality of the new ordinance.

Wells contended that the ordinance violated provisions of both the state and federal constitution and was discriminatory in that it was directed at the theatres and did not apply to radio or television programs or newspapers.

City Attorney Jack Savage said the ordinance was enacted under police power bestowed upon the city and defended it as being "not unreasonable." He said the ordinance was based upon the same principle as food and drug inspections.

Savage and Assistant City Attorney Edwin Sterne said charges were based upon the failure to submit two movies to Mrs. Gilliam, city reviewer, for classification and the failure of the theatre to publish the grading received.

Mrs. Gilliam testified she attended the theatre, classified the film, and later gave written notice to the theatre of the grade and also included a copy of the ordinance. She said the grading given was "unsuitable for the young."

Mrs. Gilliam said the ordinance required that the grading be posted at the theatre and included in the advertisement "as a matter of information for parents." She said it did not prevent the sale of tickets to minors.

Asked if she classified films solely on her opinion of them, Mrs. Gilliam replied that she used a card index file from other reviewers and also the local Better Film Council for a guide.

She said she usually attended private screenings before the pictures were offered to the public and assigned one of the three grades: approved, unsuitable for the young, or objectionable.

Freeman said he was local manager for a New Orleans concern that operated the theatre and that all scheduling of films as well as the advertising and the company payroll was handled at New Orleans.

Webb had dismissed an earlier charge brought against Freeman under a former ordinance when his theatre showed "The Fast Set." That charge was dismissed May 24 and the new ordinance was enacted June 20.

Unique Damage Suit Filed By Exhibitor

OAKWOOD, OHIO—Edward M. Eads, manager of this suburb's only theatre, the Far Hills, has filed a suit for \$310,000 damages against 10 citizens, including a minister, claiming that he had been falsely accused of showing an obscene motion picture. The film involved is "The Twilight Girls," with Eads charging in the unique suit that he suffered humiliation, mental anguish, and injury to his reputation, not to mention arrest and detention.

Previously, Eads and Far Hills Theatre, Inc., were indicted by the Montgomery County Grand Jury, sitting in Dayton, of showing an allegedly obscene film, "The Immoral Mr. Teas." However, a request to set the indictment aside is pending in Montgomery County Common Pleas Court.

Prior to that, Eads was arrested about four times by Oakwood police, who confiscated five films. As a result, he was found guilty of exhibiting "Sins Of Youth" and "The Immoral Mr. Teas" and sentenced to six months in the work-house and fined \$2,500 for showing "Sins Of Youth."

This sentence was held in abeyance pending appeal and later reversed when the Ohio Supreme Court ruled as unconstitutional that section of the law which makes mere possession of obscene material a violation.

The State came back with another try and sought an indictment which would show that Eads had possession of "obscene" material "with knowledge." The grand jury reportedly viewed the seized films, "Sins Of Youth," "The Immoral Mr. Teas," "Love Is My Profession," "Fast Set," and "Twilight Girls," and returned an indictment.

U-I Foreign Sales Up

NEW YORK—Winners of the 1962 overseas Presidential Sales Drive—the most successful sustained sales effort in the history of Universal-International's foreign division—were announced by vice-president and foreign general manager Americo Aboaf.

Every week of the 26 week drive honoring Universal Pictures president Milton R. Rackmil substantially topped comparable weeks in 1961, with the entire drive period exceeding the first 26 weeks in 1961 by 51 per cent.

Leader in the contest for individual territorial honors was African Consolidated Films, U-I's distributor in South Africa, directed by Geoff Rawsthorne. U-I manager Rudi Gottschalk in Brazil placed second, and U-I manager Henry Sayers in Pakistan finished third.

In the contest between the overseas divisions, supervisor Al Lowe's Latin American division captured top honors, with Europe second and the Far East third.

NG's Adams To Coast

BEVERLY HILLS, CALIF.—Ralph Adams, film buyer with Fox Midwest Theatres in Kansas City, will shortly join National General Corporation's film buying-booking department here, it is announced by Dan A. Polier, NGC chief film buyer.

Polier said that Adams' transfer to the west coast is a further move by National to strengthen its operations. Adams will specifically serve as "co-ordinator" for Fox Inter-Mountain and Fox Midwest territories working with Bill Agren, Denver film buyer, and Harold Hume, newly-appointed Kansas City film buyer.

El Paso Considers New Integration Law

EL PASO, TEX.—The city of El Paso is now faced with the crisis of adopting a new integration law. Over 200 persons jammed into the City Council chambers to hear pros and cons on the issue. Formal opposition was voiced by attorneys of the Motel Owners Association and the El Paso chapter of the Texas Restaurant Association.

Attorney James Hammond later withdrew his objection for the restaurant operators and endorsed integration of eating establishments. Hammond said: "We are for integration providing it is adopted 100 per cent. This includes everyone—beauty shops, barber shops, apartment buildings, private clubs, theatres, and bars presently exempted from ordinance provisions."

City attorney Travis White said the proposed ordinance was modeled after that of the Kansas City enactment, which was upheld by the Missouri supreme court. The Kansas City ordinance does not apply to theatres.

It was pointed out that this city took the lead 39 years ago to give the Negro the right to vote. It was also pointed out that this is a continuous effort and a step forward in the progress of El Paso. "We do not do it for the Negro or any other minor group of citizens but for the people of the world as aid in their defeat of communism," said a local citizen.

At the present time, the issue is unsettled. Local theatre owners and managers have adopted a "wait and see" attitude. Integration of amusement places and theatres could very well bring in additional revenue, but perhaps cause the loss of some patrons. There are presently 23 theatres operating in the local area involved.

One local individual is seeking to get a petition signed by at least 7,500 persons to submit the city's anti-discrimination proposal to a referendum, and said that 18 persons are securing names on the petition. Others will also circulate the petition in nearby areas. He was trying to contact the local Mayor to ask him to veto the ordinance. This would give him time to get the necessary signatures for the referendum before the council acts on the ordinance again.

AA Fetes Goldstein

NEW YORK—A luncheon honoring Morey R. Goldstein, departing vice-president and general sales manager, was given in the Belasco Room at Sardi's by Allied Artists executives.

Attending the luncheon for Goldstein, who joined Warner Brothers as general sales manager on July 16, were Edward Morey, vice-president; Earl Revoir, treasurer; Robert Morin, vice-president of Allied Artists Television Corp.; Bernard J. Gates, vice-president of Allied Artists International; sales and publicity executives Lars McSorley, L. E. Goldhammer, John Dervin, Robert Sherman, Jack Goldstein, Howard E. Kohn II, Nat Furst, Jack Schactel and Roy M. Brewer, branch operations executive.

Harvey To COMPO Board

NEW YORK—Rotus Harvey of San Francisco, newly elected international chief barker of Variety Clubs International, will represent that organization on the COMPO executive committee.

COMPO headquarters was notified of his appointment in a letter from Edward Emanuel, chairman of the board of Variety Clubs International, whom Harvey succeeds.

Supreme Court Ruling On Magazine Obscenity Seen Applicable To Films

NEW YORK—Herman M. Levy, general counsel, Theatre Owners of America, viewed the U.S. Supreme Court's recent ruling that a magazine can not be classed as obscene unless it combines "patent offensiveness" or "indecent" with "prurient interest" as applicable to motion pictures in that it "has broadened the definition of the word 'obscenity'."

Involved in the decision were magazines held by the U.S. Postmaster General to be "obscene" for mailing purposes because they consisted largely of photos of nude or near-nude male models.

Levy says in a digest of the case that "while the subject before the court was magazines and not motion pictures, the conclusions of the court should apply to motion pictures as well, all to the aid of motion picture industry censorship appeals that come before the courts."

He holds that the decision "will also require the relatively few municipalities and states that persist in censorship to reevaluate the laws under which censorship is functioning," and adds that "in many instances, revision of those laws will be necessary in order to conform to the newly explained definition of what is 'obscene.'"

According to Levy, the decision in the magazine case means that in the future, "in cases involving claims of prosecuting authorities that a particular motion picture is 'obscene,' it will have to be shown by those authorities in order to obtain a valid conviction that the motion picture not only appeals to 'prurient interest' but is, as well, patently offensive or 'indecent.'"

"In our opinion," says Levy, "this will be a monumental if not an impossible task, at least insofar as current major product is concerned."

Scranton Meets Exhibs

PHILADELPHIA—William Goldman, president, Pennsylvania Association of Amusement Industries, urged theatre men to attend the meeting scheduled for the Mayflower Hotel, Washington, D.C., at noon, July 17, and afford William W. Scranton, Republican candidate for Governor of Pennsylvania, a proper audience.

Goldman said, "It is my opinion that this meeting is the most important single factor in our entire campaign to secure tax relief on a state wide basis."

Matofsky To Spain

LONDON—Columbia Pictures has announced the appointment of Harvey Matofsky as international publicity coordinator for Carol Reed's production of "The Ballad of the Running Man."

Matofsky, for the past year director of advertising and publicity for Charles H. Schneer Productions, is taking a leave of absence to assume his new duties. He reports to Malaga, Spain, where the Columbia film, starring Laurence Harvey and Lee Remick, will begin location shooting.

Ready for National Release on July 26th

DESILU

Film Distributing Company's

FIRST MAJOR FILM ATTRACTION "THE SCARFACE MOB"

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Write, Wire or Phone For Immediate Bookings

The NEW YORK Scene

By Mel Konecoff

JOHN FRANKENHEIMER, the bright young director who won national fame for some of his television projects, prefers the motion picture field over tv these days because there is much more freedom, with no restrictions as to space or subject matter. The "live" tv of yesterday was exciting, but this has given way to tape, and turning out a program today is like doing a "B" picture, said he.

The director, who is working on the release of his current film, "Birdman of Alcatraz," with UA officials, and who will do the same with his "The Manchurian Candidate" in November, was of the opinion that the independent producer and director are the mainstay of the business today when the industry is faced with a new era.

Eventually, other companies will follow United Artists and will go for financing and for distribution. Said he, "The UA method is the only salvation of the picture business."

He admitted that tv took away some audiences from theatres, and today we're faced with the job of getting them back. Today's themes and stories are helping somewhat, and most of these couldn't have been made 10 years ago. Films by European picture makers, he thought, helped get a part of the lost audience back, but still he thought more inventiveness and provocative subjects are needed.

Ten years ago, only formula pictures were being ground out, and the themes were less provocative. Television has changed that to an extent. Years ago, it was a habit to go to the movies, but this was broken by tv, and now you have to arouse the people to go to the theatre with something special. He likes to work on the premise that no one goes to the movies anymore and proceed with a picture from that point on. He and his associates will do the picture they think should be made and not follow any formula as to public tastes or desires. Big stars aren't the answer either, as they've had many a flop. Subject matter, stars, and director, when combined properly, make for successful pictures.

Frankenheimer recalled that "Birdman" was bought for tv by CBS, but the Prison Bureau forced them to drop the project. The same thing happened at MGM. While mentioning the latter company, he recalled that he made "All Fall Down" for them, and he castigated the company for the improper release of the film. Instead of treating it as a serious subject for art houses, they sold it as a sexploitation film, and the result didn't do anybody any good.

The director recalled also that every major studio had a chance to make "The Manchurian Candidate" and didn't. Incidentally, the director is determined that both films will have a chance to start out right, so he's going to make the theatre trailers for both himself. Not only that, but he'll visit five or six cities to help in the promotion.

Incidentally, his first film was for RKO in 1956, "The Young Stranger," and then came "The Young Savages," "All Fall Down," "Birdman of Alcatraz," and "The Manchurian Candidate." All these after a notable career in tv.

As a production postscript, it's sort of interesting to note that no one connected with "Birdman" ever met prisoner Robert Stroud, whose story is told in the film. No one is allowed to go near him by the Prison Bureau except his lawyer and his brother. Frankenheimer hoped the film would help him get a pardon.

A MATTER OF VARIETY AND HEART: The Variety Club of New York through chief barker Charlie Alicoate reported at a luncheon at Toots Shor's last week that one of its pet projects, Centers for Handicapped Children, would be expanded, and branches will be opened later this year in Manhattan as well as in New Jersey. A donation of three thousand dollars was presented for the continued operation of the present Center on Long Island.

Charlie Smakwitz, chairman of Variety Night at Yonkers Raceway on July 25, hoped for a sell-out, with the proceeds going to the Bill Corum Fund for handicapped children. Alicoate presented Norman Wasser, who was leaving Pepsi Cola and the east coast for a top executive post with National General Theatres, with a present marking his cooperation, service, and assistance to the Tent.

The place was loaded with sports personalities, and membership chairman Harold Zeltner reported that the number of members in the tent exceeded 500. This made it the second largest tent in the world, topped only by London.

ASIDE TO BOB HOFF: Thanks for them thar kind words, pardner.

ASIDE TO DR. W. W. McCREARY: Thanks for your note and your concern. Everything's fine. Hope you will be with Will Rogers for many years to come.

ASIDE TO RONALD LESSER: Sorry we couldn't make your Spring Valley Theatre opening but accept our best wishes for its success.

ASIDE TO UNIVERSAL NEWSREEL EDITORS: The name of the new Rock Hudson feature which you insisted on plugging in the last issue is "The Spiral Road" and not "The Spiral Staircase."

"Birdman" For "Showcase"

NEW YORK—United Artists announced a partial list of bookings for "Birdman Of Alcatraz," second of its Premiere Showcase offerings in the New York area. Starting July 18, they are the Astor and Trans-Lux, Manhattan; Starlight Drive-In, Croton-On-The-Hudson; Colony, White Plains; Brandt's Yonkers, Yonkers; Plainview, Plainview; Green Acres, Valley Stream; Huntington, Huntington; Meadows, Queens; and the Kingsway, Brooklyn.

Para. Ups Gillis

NEW YORK—Herb Gillis has been appointed a regional branch manager for Paramount Film Distributing Corporation, supervising the company's sales operations in Washington, D.C., Philadelphia, Pittsburgh, Cleveland and Cincinnati, it was announced by Jerome Pickman, vice-president and domestic general sales manager.

Gillis will also continue as Paramount branch manager in Washington, and will continue to headquarter in that city.

Harold Lloyd Explains His "WorldOfComedy"

BOSTON—Harold Lloyd, in for press visits in behalf of his "Harold Lloyd's World of Comedy," to play at the Exeter following the run of "Only Two Can Play," said that the idea for the film came when he became Imperial Potentate in the Shrine.

"It is customary when anyone assumes that office to present a skit or pageant dealing with his life. I am the only actor to have held the office of Imperial Potentate, due, I imagine to the time element. So, I assembled some of my old films, which ran about 40 minutes, without thinking of doing it commercially. Then about 10 years ago, I tried them out on the public. The audience response was tremendous. About a year ago, I decided to find out how much interest people had in films of a past era. I thought of it as a challenge.

"Some of the films are 35 years old. The era in which they were made was very different from the present. We used action, certain gags, the whole situation creating a different pattern. I used character comedy, slapstick, light comedy, and farce, as well as dramatic and broad comedy. We trained our gag writers and there was a friendly rivalry between Chaplin, Laurel and Hardy, Harry Langdon, and Buster Keaton. We tried to outdo each other."

Lloyd pointed out that "there were no process or trick shots. If you saw me eight or 10 floors above the street, I was actually there, although there was a platform with mattresses below. I took some terrible chances in those days—once I jumped off the top of a battleship with a wooden anchor and it was wasted—it could have been faked. I rolled down a funicular and got cut up. The only times I was really hurt, however, was from something utterly unexpected. In one sequence the property man didn't secure a fire hose, so when it rolled out, I was hit in the head with brass coupling and knocked out—so there was no more work that day. The only time we used a stunt man was when I couldn't do it."

Lloyd said that when he showed "The Freshman" at the Berlin Film Festival, "It was received even better than the first time when it broke records. While I have no plans to make another film—mine were films of adolescence, unless someone comes along with a fine property of someone in his 50's in trouble, I can do that, and trouble is comedy, I may release one of the full length films with original music and sound.

He pointed out that in the latter part of his career he produced as well as acted and financed his films. "That is why I am able now to release the "World of Comedy." "It was very hard, confining work in those days. I am now enjoying life, traveling, painting, photographing, and am interested in three dimension music, bowl, play soft ball and show Great Danes."

Brylawski To Testify

WASHINGTON—A. Julian Brylawski, longtime head, Metropolitan Theatre Owners of the District of Columbia, was scheduled to testify against proposals for a film classification law in the District. The House District Committee slated new hearings for July 16 on bills which would also censor television.

Howard Monderer, NBC vice-president, has also asked to testify.

It is proposed that the District Commissioners set ages below which persons can not attend films challenged for their sex and/or violence content.

"How I Would Sell . . .

THE INTERNS

Col. Powerful Tale Of Young Life, Love From Best Seller

Taking into consideration the full impact of the medical connotations involved, it came as somewhat of a shock to learn that the exhibitors were to be confined, promotion wise, to actions that did not include such obvious methods as local medical schools, ambulances, nursing schools, etc.

However, this does not mean that "THE INTERNS" cannot be properly promoted. On the contrary, the picture does lend itself, and quite readily, too, to promotions which in my mind can be used by any exhibitor with access to local department stores, local book stores, magazine distributors, local radio and tv stations.

Let's take first of all the department stores and the book stores. The department store book department and the local book stores are "naturals" because the picture is based on the

STARRING AS THE INTERNS

MICHAEL CALLAN	CLIFF ROBERTSON	JAMES MACARTHUR	NICK ADAMS	SUZY PARKER	HAYA HARAREET	ANNE HELM	STEFANIE POWERS
BUDDY EBSER	TELLY SAVALAS	KAY STEVENS	SCREENPLAY BY WALTER NEWMAN AND DAVID SWIFT		PRODUCED BY ROBERT COHN	DIRECTED BY DAVID SWIFT	AN INTERNS COMPANY PRODUCTION

AS THE GIRLS

SUZY PARKER	HAYA HARAREET	ANNE HELM	STEFANIE POWERS
-------------	---------------	-----------	-----------------

everybody's talking about:

- the fresh young cast!
- the dramatic birth of a baby!
- the wildest party ever filmed!

COLUMBIA PICTURES PRESENTS


THE INTERNS

An Exclusive

SHOWMANALYSIS

Prepared by-

CARL JOSEPH FERRAZZA, Director of Advertising and Exploitation
Cincinnati Theatre Company, Cincinnati, Ohio.



ABOUT THE AUTHOR • Born on August 29, 1920, in Cleveland, Ohio, Carl Ferrazza attended St. Marian's Parochial School, and Cathedral Latin High School, both in Cleveland. He then went to St. John's College and the Catholic University of America, Washington, D.C. His first job was managing neighborhood theatres for Louis Bernheimer in Washington. In January, 1945, he joined Loew's Theatres in Washington as student assistant at Loew's Capitol. He was then transferred to many Loew's Theatres in the midwest, and became manager of Loew's Ritz, Pittsburgh, in April, 1951. In November, 1952, he accepted the position of manager of Keith's, Cincinnati, for Rube Shor and Peter Palazzolo, owners, S and S Amusement Company. In January, 1960, he was promoted to the home office as director of advertising and exploitation. He is married to a Georgia girl, and they have two young children, a boy and a girl. His hobbies are following the Cincinnati Reds in baseball; the Cleveland Browns in pro football; and the Cincinnati Royals in basketball. He says he has tried his hand at golf, but doesn't have time for it. Associated Theatres, Cleveland, bought out the Shor interests in January, 1962. There are 13 conventional and drive-in theatres in the circuit, all in Ohio.

best selling novel by Richard Frede. Now being published as a Bantam soft cover book, it is in national distribution, and the very title itself is enough to help the average theatregoer conjure up the mind picture of life in a hospital, as seen through the eyes of a young intern. Displays and counter toppers can be easily arranged for, spotlighting both the book and the picture with framed cutouts for stills. Some thought should be given also to having the book store (and department) have their salesgirls wear nurses' (type) uniforms, or the well known Ben Casey type of blouse. Another traffic stopper in the store would be to have one or more stethoscopes close by the display with a sign inviting the shopper to listen to her own heartbeat (or that of her friend). The department

HERE is basic art for newspaper ad campaigns, lobby displays, etc., selling the main points of the film's appeal and the best-seller from which the movie was made.



and book store both could arrange for a blood pressure machine to be on hand with a sign inviting free blood pressure reading by a trained technician (this does not necessarily have to be a female—many male hospital orderlies are quite capable of operating a blood pressure machine).

The department store could also arrange to have a hospital bed set up in the department with a dummy patient, suitably "wired" with bottles of glucose and saline and blood, bandaged somewhat to simulate a real bed patient, plus a bedside stand complete with thermometer, water glass, and a copy of the book. Store window displays could be utilized in the same manner.

Magazine Distributors—In the Cincinnati area, Marshall News, the local distributor of Bantam Books, has arranged to have each one of their delivery trucks bannered with copy relative to both the book and the movie. They are also supplying retailers with 500 counter cards on the book and the movie. These trucks make daily deliveries in the greater metropolitan Cincinnati area, and the trucks themselves are parked while making delivery at every key major pedestrian traffic corner in the city!

Local Radio and TV Stations—In the Cincinnati area, WCPO radio and tv personalities have agreed to tie-in by making known to their following and public that a special private screening of the movie will be held one day prior to local opening. Write-ins are requested from the public to attend this private screening, and winners will be notified by

personal phone call. The winners will be advised as to where and when they will meet the personalities involved, who will then escort them to the private preview screening. This tie-in, of course, makes use of the fact that the radio and tv personalities must mention the picture name and theatre opening date each time they request write-ins from their public (to see "The Interns," opening at Keiths next Thursday!) There is no contest involved, no gimmicks or poetry to write, no box-tops to tear off. The writer merely forwards his name and address to his favorite tv personality or disc jockey, and he or she in turn will pick (blindfolded) the winners' names some two or three days prior to the private screening. Following the screening, the winners will be invited to appear on the program(s) to discuss the picture. This latter will be done the day after the public opening to coincide with the newspaper reviews. The private preview screening invitations will of course include newspaper and radio-tv personnel, over and above those previously mentioned.

Opening Day Contest—On opening day only, arrangements are currently under way to promote a birth tie-in with local hospitals. Suitable gifts (layettes and similar items with local department store tie-in) will be presented to those women giving birth to babies within 10-15 minutes that the birth scene is on the screen. In Cincinnati, we will hold about five showings on opening day, and based upon previous statistics, there should be about 20 of these gift presentations all told. Other possible contests could include a name the baby contest; guess the number of ambulance calls made by General Hospital in one year; guess the number of babies born in the city in one year. Another opening day tie-in could be made with the local Red Cross unit. This particular tie-in would involve giving a free opening day ticket to any person donating a pint of blood to the Red Cross blood bank during opening day.

Go to work on your lobby displays as far ahead as possible.

LEFT, this scene still featuring Michael Callan illustrates a dancing lesson and can be used in tie-ups with dancing schools, disc jockey shows like "Bandstand," etc. **BELOW**, another treatment of the ads for the film, playing up the drama, comedy, romance, and other aspects of the film, with emphasis on the cast of bright, young stars.

THE INTERNS...THEIR NIGHTS ARE AS FAST AND FRANTIC AS THEIR DAYS!

THE SMASH BEST-SELLER WITH ALL ITS BOLD LOVES AND SENSATIONAL SCENES IS ON THE SCREEN!

THE INTERNS

STARRING AS THE INTERNS: MICHAEL CALLAN, CLIFF ROBERTSON, JAMES MACARTHUR, NICK ADAMS, SUZY PARKER, HAYA HARAREET, ANNE HELM, STEFANIE POWERS, BUDDY EBSSEN, TELLY SAVALAS, KAY STEVENS

AS THE GIRLS: ...

SCREENPLAY BY WALTER NEWMAN, DAVID SWIFT | BASED UPON THE BOOK BY ... | PRODUCED BY ROBERT COWEN | DIRECTED BY DAVID SWIFT | A COLUMBIA PICTURES RELEASE

RIGHT, art such as this is equally valuable for ad copy and lobby displays, with plenty of attention given to the novel that headed national best-seller lists for so long.

Columbia Pictures offers a wide selection of fine art material accessories for special art panels or standees. The posters embody the complete story of the movie . . . the romance, birth scene, the comedy, and the wild New Year's Eve Party.

Colpix Records will have available an album containing the musical score from the movie. This alone will offer numerous opportunities for additional window displays with record shops. Work closely with the record distributor to make certain the album reaches every disc jockey in your city, and, more important, follow through to see that the album is played. Find a phonograph distributor to provide



ABOVE, stills such as these of Suzy Parker (fashion tieup) and James MacArthur (book store tieup) are valuable promotion aids and can be used in store displays, windows, and other away from theatre campaigns. BELOW, beauty and fashion appeal to women and stills like this of Haya Harareet and Parker will find a welcome in stores, etc.



THE SMASH BEST SELLER WITH ALL ITS YOUNG LOVES AND SENSATIONAL SCENES IS NOW ON THE SCREEN!

THE INTERNS

STARRING AS THE INTERNS				AS THE GIRLS			
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BUDDY EBSEN	TELLY SAVALAS	KAY STEVENS	SCREENPLAY BY WALTER NEWMAN AND DAVID SWIFT		PRODUCED BY ROBERT COHN	DIRECTED BY DAVID SWIFT	A COLUMBIA PICTURES RELEASE

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To help sell the "fresh faces" cast, newspaper stories with accompanying photos will be fed to the two local dailies, and to 27 weekly neighborhood newspapers. There is a large potential in the area of feature stories and photos in these weekly newspapers. To further your sell of the "fresh faces" cast, Columbia Pictures is making available a series of split screen television interviews, featuring five of the top stars of "The Interns." These interviews have been readily accepted in the past, and I'm sure will be for "The Interns."

Other angles of the Cincinnati campaign already in preparation include 500 table tents, to be distributed to the leading downtown restaurants; Murray's Beauty Shop with a full window and two 2 col x 100 line newspaper ads, utilizing Suzy Parker stills; Merle Norman Shop (cosmetics and negligee) full window display, again using Suzy Parker stills.

"The Interns" is a great picture. Let's get out and sell it for what it is, GREAT ENTERTAINMENT.

Robinsons Take Over Huge Fox, Detroit

DETROIT—Brothers Roger S. and Kenneth K. Robinson have taken over the operation of the Fox.

The behemoth was built by the late William Fox during his heyday. It was one of a number built around the country, and the largest and most lavish. Theatre, and the block-long 10-story building housing it contain the best of material, decors and hardware. When the huge, specially-made rug in the vast lobby wore out, it was discovered the floor was of beautiful marble mosaic which remains exposed.

When the house went bankrupt in the 1930's, the late David Idzal was appointed receiver, and later made a deal with National Theatres which took over. The house with its famous organ, hydraulic pit, flourished for many years with both movies and stage shows.

Three years ago, National relinquished its lease, operation taken over by the Woodmont Corporation. Joseph J. Lee, retired branch manager of 20th Fox, became managing director. When he moved over to Selwin Films to distribute MGM re-releases, he was succeeded by William Brown, long with the house, who retains his post.

Despite removal of some seats, the 5200-seat Fox is the largest movie house in the U.S., except for the Radio City Music Hall, New York, and the third largest in the world.

OSWEGO, OREG.—“We really appreciate the little extras which you furnish with your ROMAN MIRIO CINEMA CARBONS.” was The unsolicited statement of Max Cohen, Lake Theatre.

LONDON Observations

by Jock MacGregor



THINGS ARE HUMMING around British studios. Nineteen features are shooting plus four tv series. Several studios are more active than any in Hollywood, and this naturally raises thoughts of runaway production. Frankly, it is not encouraged here. This may surprise many, but British resources are now being strained to the full, and while men with initiative and ability are welcome from any country, there is no opening for get-as-much-as-we-can-for-ourselves johnnies who “have had it” elsewhere so to speak. We need all the Eady Money and National Film Finance Corporation loans we can get for our own pictures, though we do not mind shares going to those who contribute to the cinema both commercially and artistically!

It is as hard, probably harder, for a producer, to set up a picture here as anywhere. Unless he can raise all his finance personally, he must get a distributor to accept his project, casting, etc. If he is lucky he may get 100 per cent finance from that source. Otherwise, the NFFC may be approached. Their highly experienced officials led by John Terry treat everything as suspect until proved box office so to speak; check budgets to the minutest detail for unnecessary expenditure or extravagance; and are more impressed by past records than optimistic claims. Once a loan is approved (and terms differ) they keep a day to day watch on progress and expenditure. (Incidentally, NFFC secretary Neville Breeze resigns shortly to take a key job with Bryanston. Former chief David Kingsley now heads British Lion).

THIS IS NOW almost exclusively an independent producers' field. At Pinewood for instance, Rank has a Norman Wisdom comedy on the floor, while space is being rented by Walt Disney for “The Horse Without A Head,” for which, incidentally, one of largest exterior sets, bigger even than that for “Cleopatra,” ever erected in Britain is being used; Peter Rogers' “The Iron Maiden,” and the “Lancelot and Guinevere” spectacular which Bernard Lubor and Cornel Wilde are making for U-I.

British Lion has no picture of its own at Shepperton, which now has 13 stages, but will distribute CCC's “Station 6—Sahara,” and Hal E. Chester's “Hide and Seek.” It is here that Stuart Miller is completing “The Lonely Stage” with Judy Garland. Visiting the studio, I observed the “Positively No Visitors” sign on the stage door, but understand this has no bearing on the title!

At Elstree, Daniel Angel is producing “We Joined the Navy” and Elstree Distributors' “Summer Holiday.” Both are for Associated British release. Ironically, it is up the road at the MGM Studios that I found two pictures being made by the owners, John Houseman's “In The Cool of the Day” and Anatole De Grunwald's “Champagne Flight.” Even so, other stages are occupied by Hammer's “Maniac” and Tom Blakeley's “Chance to Live.” One has to look to Beaconsfield for a studio that is wholly occupied with its own productions. Here Julian Wintle and Leslie Parkyns are producing “The Fast Lady” for Rank release.

The reason many American producers come here, and in several cases have settled, is because they like the conditions, the enthusiasm for movies, and the way of life. Indeed, few film folk, and artists, too, after a few years here seem to want to go home. We enjoy having them. The conscientious film makers, I repeat, are always welcome, but there are others who impress no one—not even starlets.

RANK UNVEILED Dr Paul Czinner's filmed opera, “Der Rosenkavalier,” which was shot in color during actual performances at the Salzburg Festival, at the Festival Hall. If ever there were a picture planned for minority tastes, this is it.

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"Longest Day" To London

LONDON—The second European opening of Darryl F. Zanuck's roadshow production, “The Longest Day,” will take place here at the Rank Organization's Odeon Leicester Square on Oct. 11.

The 20th-Fox reserved-seat attraction, which is now in the final stages of editing in Paris, will have a special opening night gala performance at the Leicester Square. It will follow by one day the initial European opening in Paris at two theatres—the Ambassade and the Richelieu.

The first performance anywhere of the all-star drama will be held at the Palais de Chailot in Paris on Sept 25 and it will be shown there for one performance only.

It is expected that other major European capitals, including West Berlin, Rome, and Amsterdam will soon announce the opening dates and theatres for the CinemaScope production.

Magazine Honors "Spiral"

NEW YORK—“The Spiral Road,” Universal-International film starring Rock Hudson and Burl Ives, has been awarded the Parents' Magazine Special Merit Award.

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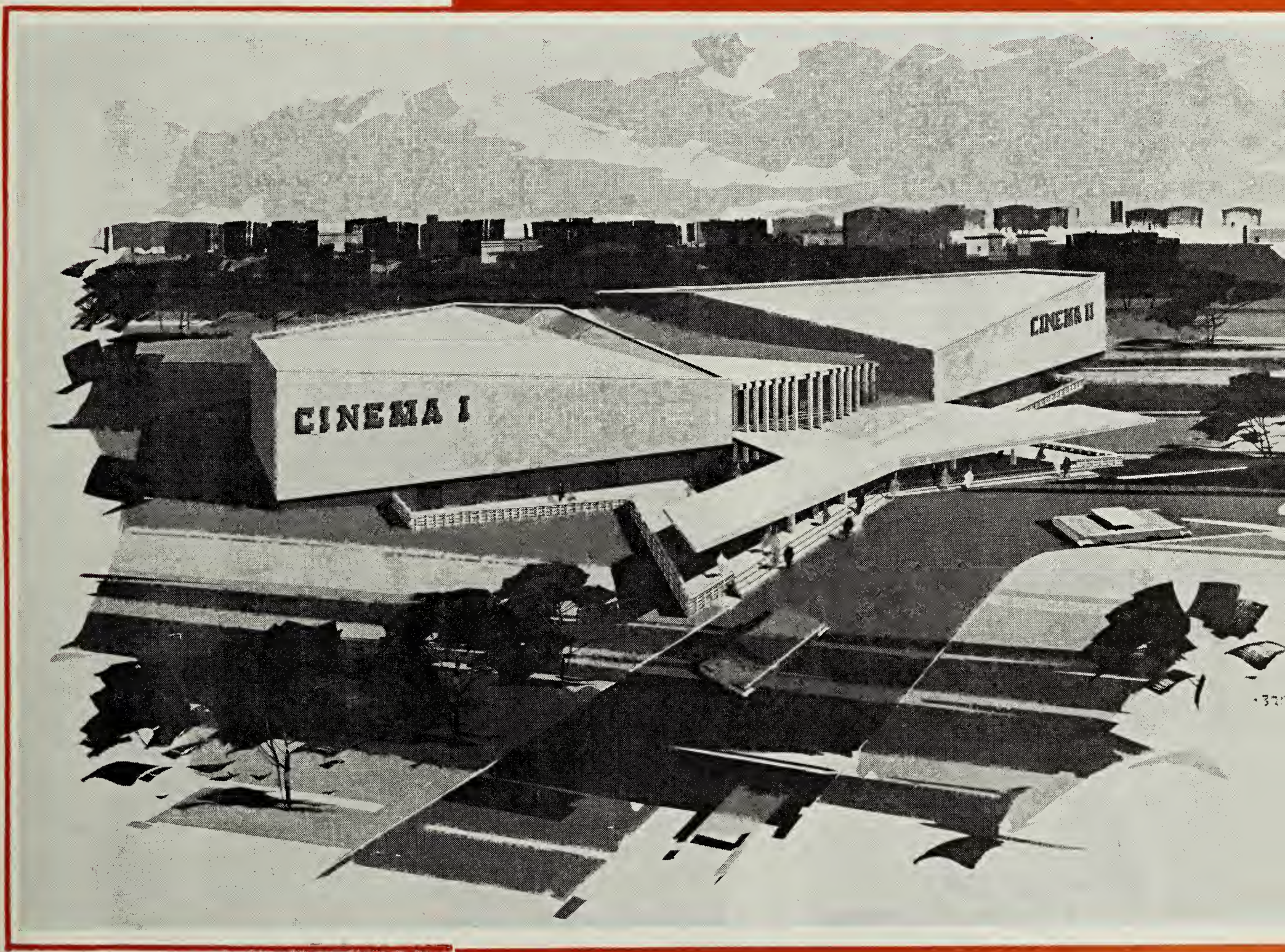
Vending Outlook

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PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO Architect's sketch shows a "twin's twin." Looks like the twin school of design is being bought by General Drive-In Corp. The leading chain planned the first twin of this type in Eastern Pennsylvania. The one shown on the cover is set for Texas in the near future.

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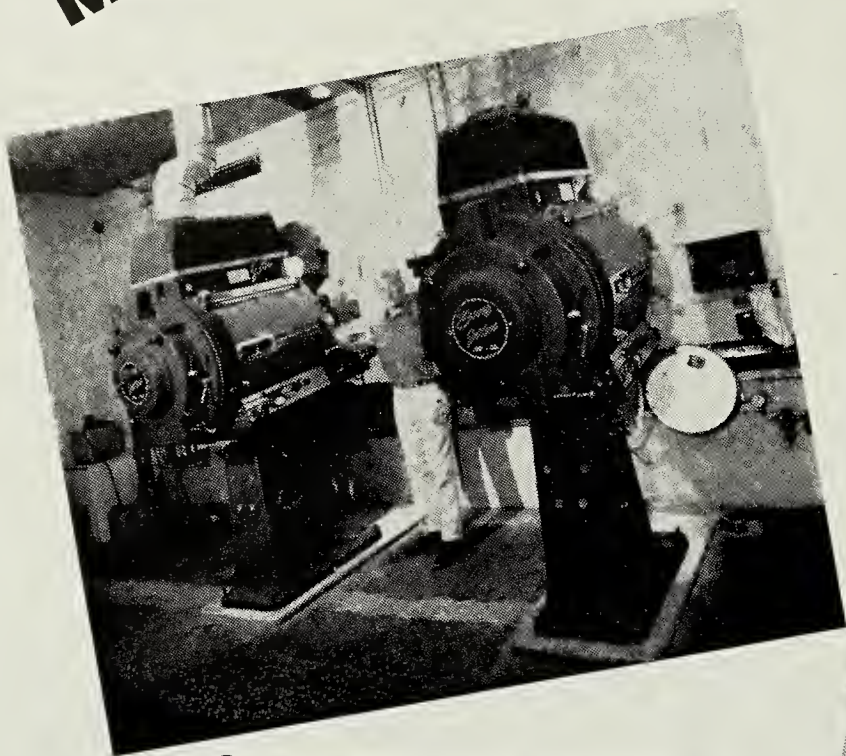
Number 7

July 18, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

Good Screen Lighting

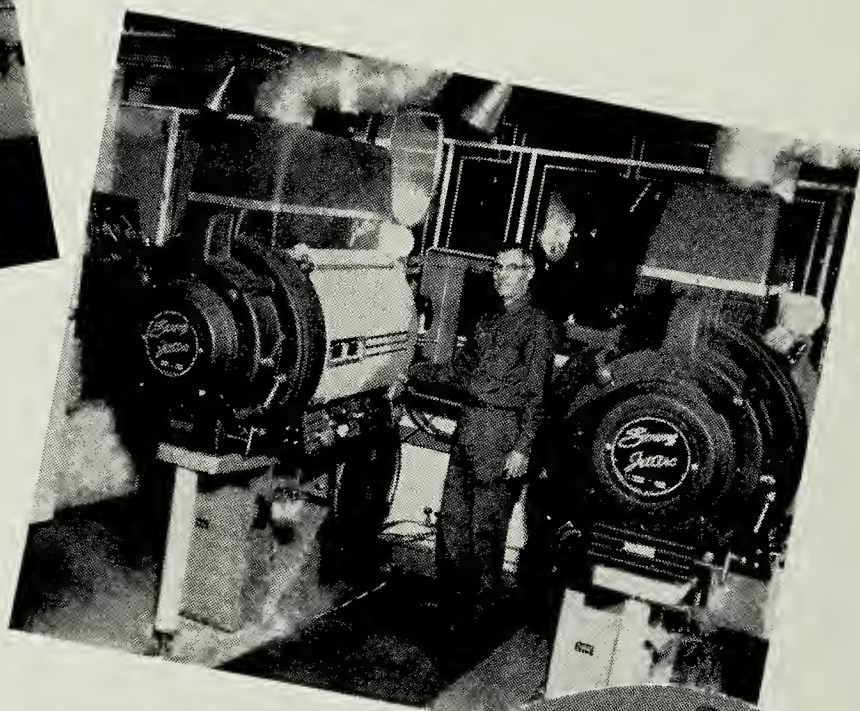
MAY NOT SELL ONE EXTRA ADMISSION



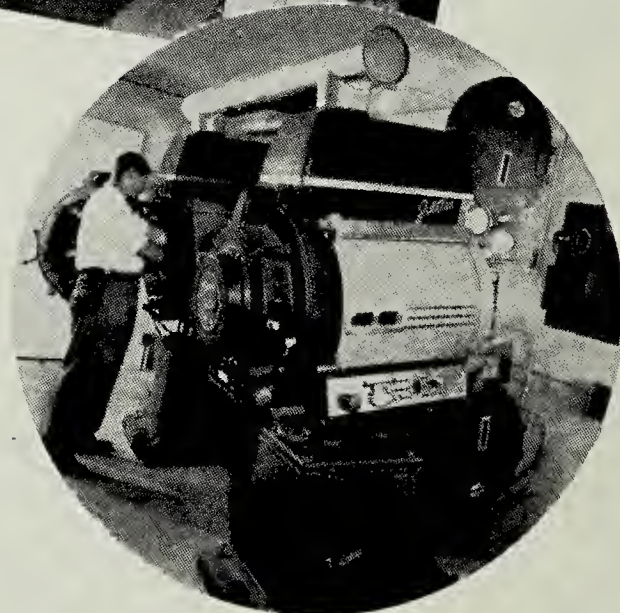
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EDITORIAL

Spring housecleaning... or else

A standard reference work for troubleshooters working on motion picture theatre sound systems advised those inspectors who had to venture behind the screen to purchase a fibre-paper mask to "make conditions tolerable for the half-hour or so spent behind the screen."

The implication is clear, but lest someone miss the point, long experience prompted the writer to advise servicemen to protect themselves from the accumulated filth and dust he had come to expect behind theatre screens.

In addition, every city this writer has visited across the country has its share of theatres where standards of sanitation in restrooms and other areas the public frequents are deplorable. This goes for areas that are restricted to theatre personnel too.

It would appear that civic concern with policing the motion picture theatre in the interest of public morality has foreshadowed, at least temporarily, civic concern with policing the theatre in the interest of public health. But theatremen could expect a return to some kinds of harassment only too familiar to exhibitors of old should these conditions persist. Inopportune inspections, matches held to theatre curtains, evacuations, could all be employed to set some exhibitors straight. But since the relative disappearance of nitrate film, civic control has eased up. Theatre fires are fewer, and safety is taken for granted by today's public, yet, hazards still take a toll of movie houses.

Slackened regulation may be explained in terms of disappearing pressure on the exhibitor by municipal agencies, however, it has been demonstrated that this "holiday" can come to a rude end.

The City of Memphis recently found it necessary to initiate an inspection program for its city theatres that can be both interesting and foreboding. Monthly checks were started by the Health Department after numerous complaints by theatre-goers reached municipal officials. A point rating system was established, based on a possible high score of 100. After the first inspection, a range of scores from a low of 63 to a high of 98 were noted. Dirty floors and poor toilet facilities were blamed for most of the docking.

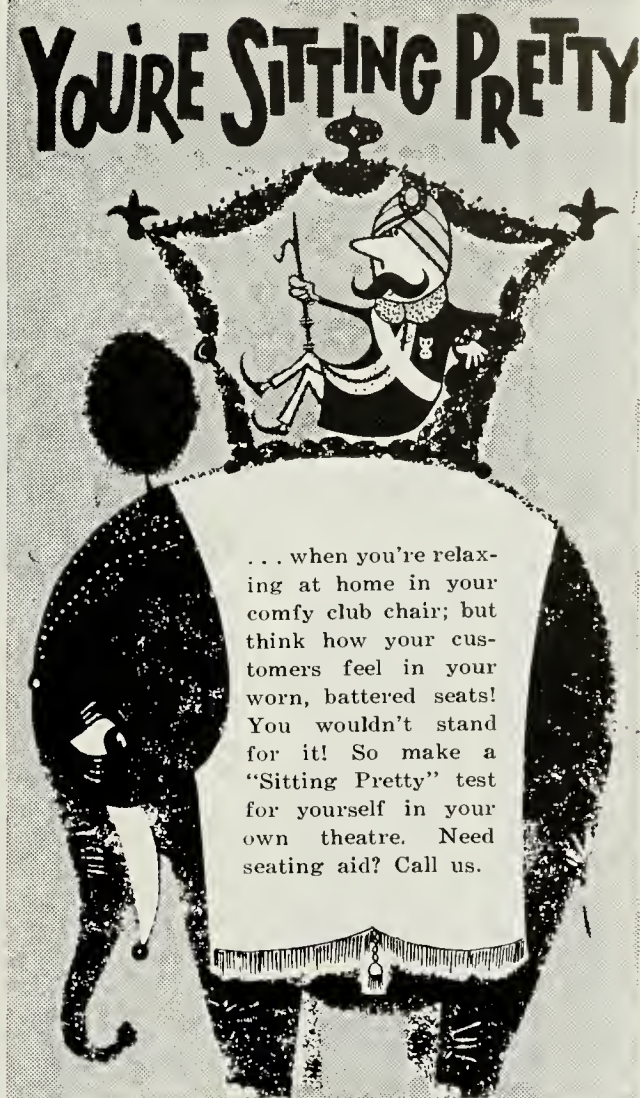
W. C. Knight, food division director of the Health Department, who supervises the theatre inspections, rated any theatre that scored below 80 as unsatisfactory. Local coverage of the inspections in the press was good, and those that "failed" were given a month to improve.

Since theatres serve food and drinks (candy is considered a food, as well as pop corn and ice cream) they may be subjected to the same penalties as restaurants and other eating places that do not pass board of health inspections. Drive-Ins, needless to say, should pay special attention to their concession operation since it is a food kitchen and should be maintained accordingly.

The situation in Memphis has improved since the city began policing the theatres, but we are sure theatremen would prefer to attend to the matter themselves. Yet, when they had the opportunity to do so, some of them neglected to give their houses good cleanings, and so the entire city's population of exhibitors were subjected to the sanitarian's white gloves.

Things obviously need not come to this. That is, unless exhibitors forget their public responsibility and have to be taken in tow like schoolboys who forget to wash behind their ears.

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Al deProspero, editor



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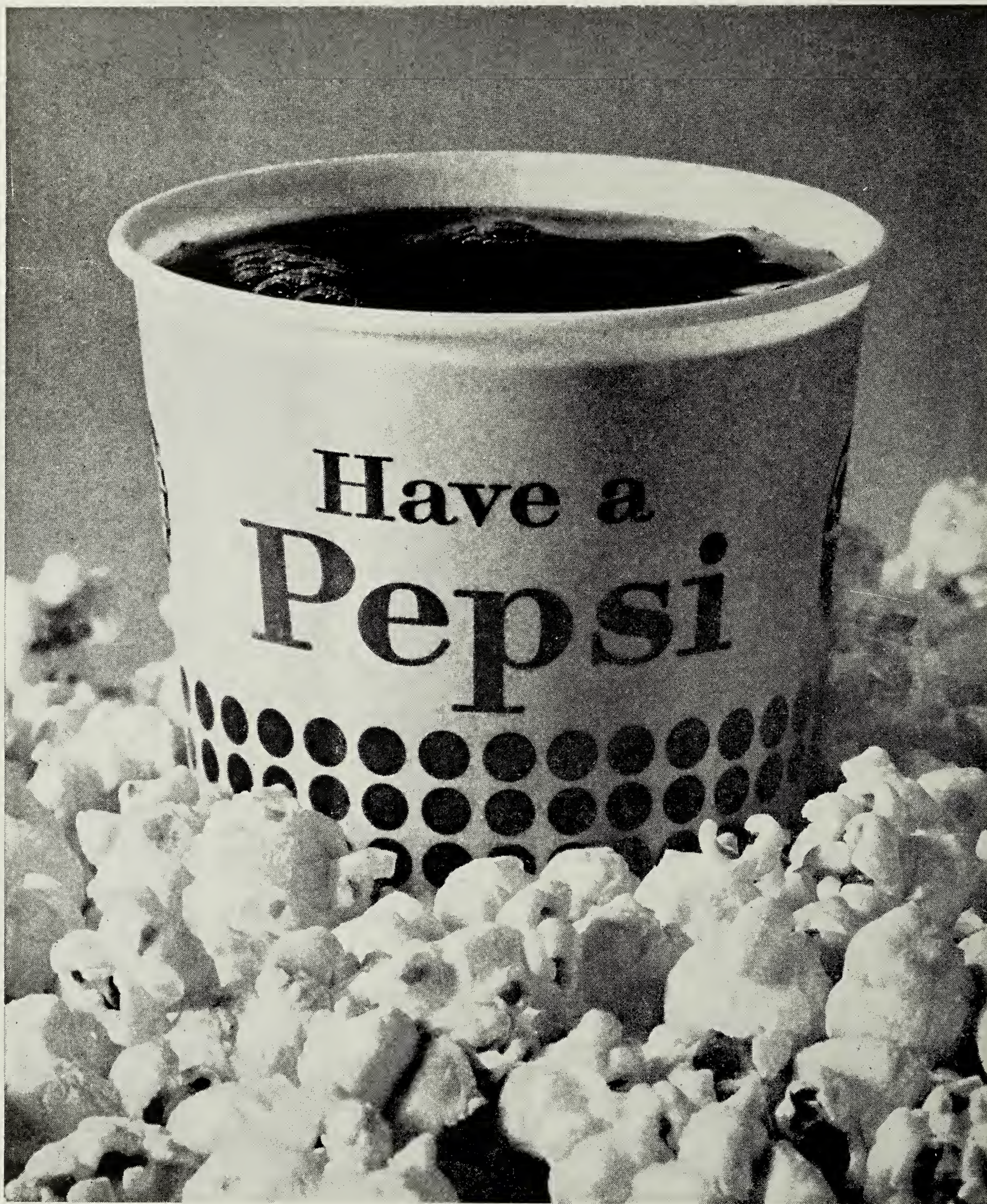
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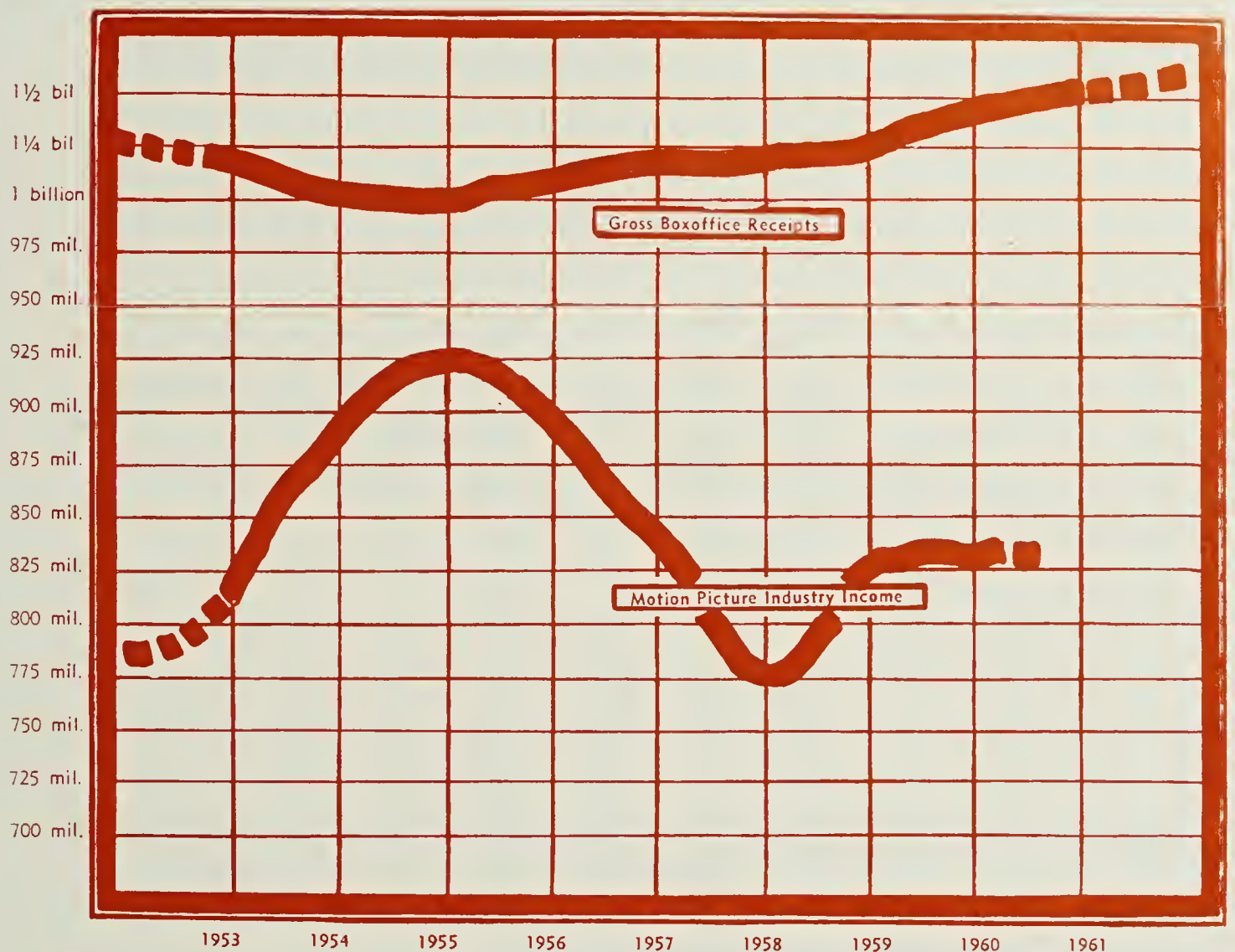


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Tea Leaves

Or Figures?

INTERESTING FACTS EVERY THEATREMAN SHOULD KNOW

FOR business, the raw materials for making prophesies are all too often legible but none-the-less cryptic due to the complexity of making any kind of sense out of business statistics. Indeed, these potentially prophetic numbers are the cause of as much misinformation as sound guidance. The unfortunate result is that statistics are immediately dismissed by some who could otherwise profit from them.

An objective look at the industry based on sound statistics, to us, seems a prerequisite to laying out considerable cash for improvements to the physical theatre and new construction. While we can't read the tea leaves for you, we can say that other indicators at our disposal point to a long and healthy life for exhibition. But between the blanket statement and the reality of its being fulfilled lies a difficult road to be travelled, one littered with new obstacles such as pay tv, and older barricades that have yet to be surmounted. But it remains that the motion picture in-

dustry has at its disposal rich raw materials and a growing market for its product.

We can all speak freely of the past. Most of us know that average weekly attendance built to a peak of 90 million (1945-48) and then fell to half that number with the advent of television and other factors. We can also cite the present with the same degree of surity; business is good or it isn't. But it is the future that man concerns himself with most. Where the so-called "trends" lead is what the exhibitor would like to know when he thinks of the future of exhibition in America.

Income Trends

The graph depicting gross boxoffice receipts and national income from the industry was made up to give you some idea of a long range trend. Notice that gross receipts are again moving to highs (almost \$1.5 billion in 1961) that were reached in the mid-forties. This is significant for two reasons: (1) there are fewer theatres with a larger potential audience and (2) even though gross boxoffice receipts are climbing, income of the industry, which takes into account compensation of employees, proprietor's income, rental income, corporate profits, and interests, has temporarily leveled off on a plateau below the 1955 level.

Behind this seeming paradox of higher

grosses and less income lies a fast unraveling situation that can be summed up as a major industry adjusting to the idea that it has weathered the severest test in its short, spectacular history. Consider admission prices, for instance.

Admission Prices

The Department of Labor consumer price index for motion picture theatres currently stands at approximately 160.0. A base figure of 100, established during the years 1947-49 to chart the price increases of goods and services, shows that the admission index has climbed 60 points in 13 years. In dollars and cents, higher admission prices have held grosses up fairly well, so that the sharp drop in the number of admissions per week from

(Continued on page PE-14)

PHYSICAL THEATRE

Vol. 17, No. 7

July 18, 1962

EXTRA PROFITS

Al DeProspero, Editor

July 18, 1962

vending picture bright

VENDING operators are the busiest they have been in months with the resort season well under way. Traditionally a period of heightened activity for the vending industry, the busy summer months create some problems that seasonal and year round theatre operators may have noticed.

One of these centers around vend equipment. Much new equipment was scheduled for installation in the busy resort areas this year while the earlier part of the year placed heavy demands on available units.

Multiple installations of vend units in industrial and institutional locations resulted in drains on equipment normally pressed in'o service for the resort season. Consequently, users and operators were expected to purchase more new machines to meet the equipment shortage.

Sales Forecast

Among the most popular resort installations are machines for vending candy, coffee, and cold drinks . . . the same items that do well in theatres. The vending industry reported that activity was brisk in machine lines featuring self-contained coffee and drink dispensing machines. To theatremen, this could represent a good situation to buy or contract for new machines.

Vending men have forecast national sales from mechanically vended items will hit in the neighborhood of five to six billion dollars by 1965. In 1961, \$2,800,000,000 in vend sales was recorded. To the motion picture industry, this is significant because the proportion of vend sales in the total concession take is expected to rise with the national increase in vend selling.

Good Growth

Factors favoring the continued growth of vending in the future (cost savings, increased public acceptance, wider line of merchandise packaged for vending, reduced compliment of sales personnel and less pilferage) should earmark the theatre market for increased activity. As the cost of part-time and unskilled help rises due to minimum wage hikes and a rapidly changing labor market, theatremen in some situations will probably look to automatic vending as a saving grace.

This may effect indoor theatres more than drive-ins, as more indoor houses use exclusively vend-type concession operations or combination stand-vend sales than do drive-ins. Again, drink sales in indoor theatres have gone more and more to vending machines.

Hand dispensed drinks are profitable, especially if they can be prepared in quantity in advance and moved in a short period of time. But making up drinks to order on an individual basis using syrup and carbonated water has largely proved unpractical in theatre operations.

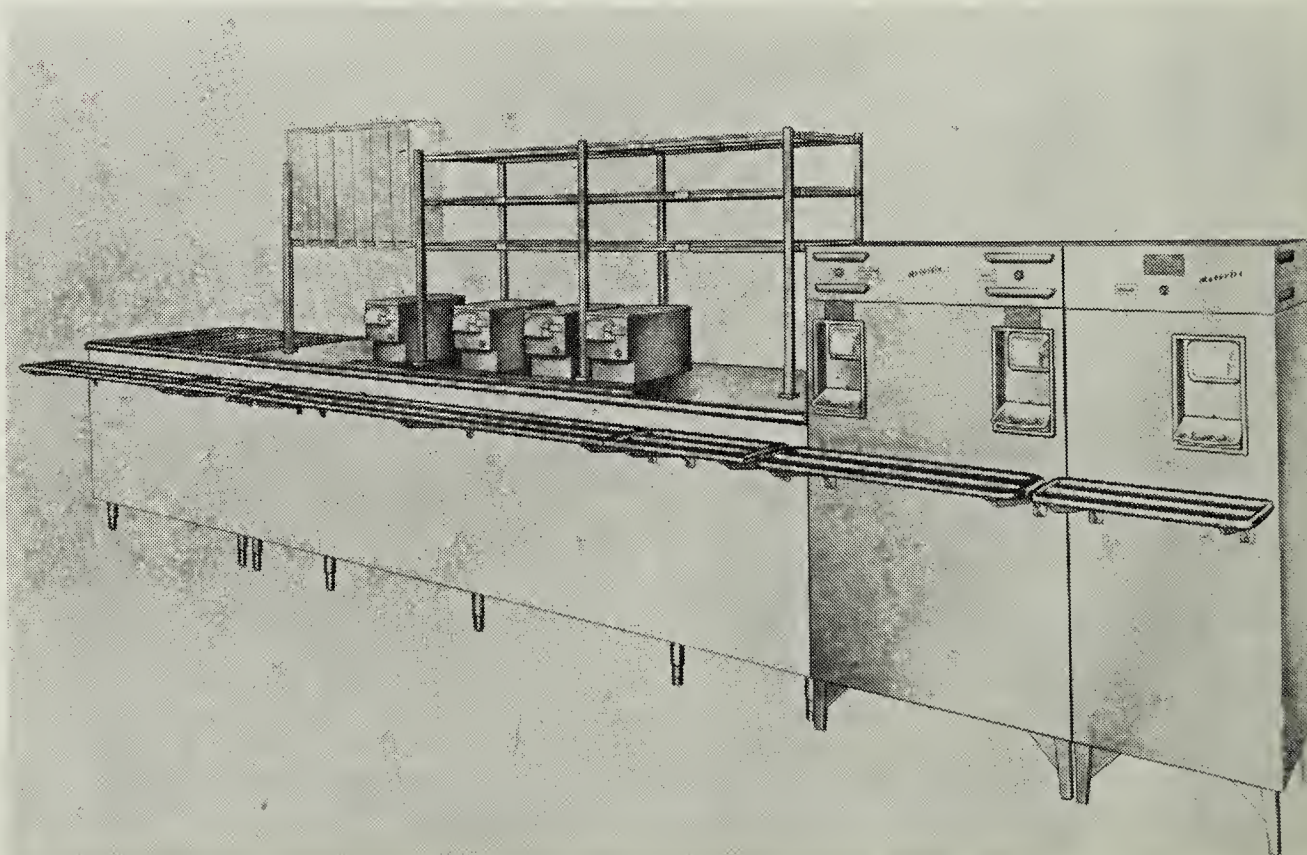
Unique Installation

The growing flexibility of vending installations for all types of special situations was demonstrated recently by a unique vending setup in Cleveland. Twenty-four varieties of both hot and cold food are currently being offered to members of the Jewish Community Center there. What separates the installation from other large complexes of vending machines in plants, offices and factories, is

that the food served is exclusively kosher. Prior to the installation of the vending layout, it was impossible to serve food because of the expense of maintaining kosher kitchen facilities. The installation includes an automatic changemaker, soft drink, ice cream, candy, milk, hot drink, hot dog and cigarette machines.

Other vending improvements of interest to theatremen include a new family of "Entertainment" design paper cups specially designed for theatres, amusement parks, and other recreational locations. The new design, carrying cartoons depicting people having good times at movies, etc., come in eleven different sizes including special cups for cold, and hot drinks.

Below is a unit for multiple, self-operated beverage dispensing equipment.



For the operator who wants to provide limited food service with minimum labor expense the **Snacketeria**, designed by **Meterflo Dispensers, Inc.** is ideal. It incorporates a hot food server with controlled temperatures and reserve warming section below, cup and glass storage sections, a plexiglass Sandwich Server and 3-tier glass display shelving; plus push button beverage units that deliver predetermined portions. These beverage units include "Koffee Koppers" for coffee, tea and ice tea, and Meterflo units with one or two cup ports for dispensing milk and other beverages, all self-operated. This equipment or any part of it is available complete with counter and tray rail.

NAC Western Regional Called One of Finest

PORTLAND—Close to 100 persons attended NAC's first Western Regional Conference staged in Portland, Oregon in that city's Memorial Coliseum.

Veteran concessionaires, who have attended many NAC regional meetings through the years, termed it one of the finest in the organization's history.

From the moment the Conference opened at 9:00 A.M., until the last speaker was heard at 5:30 P.M., the registrants listened intently to each of the speakers who covered a wide range of subjects.

The Conference adjourned only twice during the day, first for the luncheon, hosted by the Coca-Cola Co., and then later in the evening when Pepsi Cola played host at a cocktail reception.

"Taste" and "quality" of products being sold was the keynote of the Conference, with speaker after speaker stressing these two points as important pre-requisites to successful and profitable concession operations.

Larry R. Moyer, Moyer Theatres, Portland, NAC regional vice president, was chairman of the Conference, assisted by co-chairman, James Scherrer, concessions manager, Portland Memorial Coliseum. On a specially conducted tour of the Coliseum's concession stands, led by Mr. Scherrer, delegates were highly impressed with the well designed and equipped booths which are located in fifteen convenient locations.

Augie J. Schmitt, Houston Popcorn and Supply Co., Houston, Tex., and NAC president, in welcoming the delegates, stated, "We live in a changing world and we must keep an open mind wherewith to met those changing conditions. Customers today are better informed than they have ever been. They know a great deal more about the products they desire, and recognize values and services much more keenly. Let's remember this in our future planning." He also spoke on the benefits of NAC membership, which he termed as valuable business insurance to all segments of the concessions industry, and dwelt on the important program of NAC in developing a more favorable public image of the concessionaire.

Floyd Bennett of Tarkio Popcorn Co., Tarkio, Mo., NAC director, led off the program on the subject "Future Trends in Popcorn" in which he outlined the revolutionary changes having taken place in the popcorn industry in the past five years, wherein today specific hybrids have been developed, grown and available for specialized use. He cited these uses as (1) Live popping on location; (2) central popping for warmers, both wet and dry; (3) coated (caramelized, etc) wet and dry; (4) central popped and packed for home consumption, and (5) home preparation.

Loren W. Gray, Richardson Corp., Portland, speaking on "Cold Drinks for Profits" hammered away on the theme that the concessionaire must give his customers the taste he can always remember when serving fruit juice beverages and stressed to his listeners, the importance of knowing their equipment, and periodically tasting the drink they are selling to make sure that the proper taste consistency is ever present.

He was followed by Eddie Boyer, Original Pizza Pie Co., Portland who in his assigned topic "Pizza Pie Merchandising" spoke on the value of pizzas as a good take-out item, which, he said, can be sold with equal popularity in both summer and winter, and, with proper advance preparation, 250 pizza pies can



Photo taken at the Pepsi Cocktail party which concluded the recent NAC Western Regional Conference, Memorial Coliseum, Portland, Oregon. At the affair, from left to right, were Larry Moyer, Moyer Theatres; L. R. Roberts, Pepsi-Cola, Los Angeles; Dean Matthews, National Theatres, Portland; and Augie J. Schmitt, Houston Popcorn and Supply Co., Houston, Tex., NAC president.

be made during a 15 minute intermission at drive-in theatres.

On the subject of Meat Products, panelist Earle Warren, Hygrade Meat Co., Portland, stressed the importance of using government inspected wieners, and giving the customer quality meat, served under clean, wholesome conditions.

He related best ways of wiener preparation, including proper refrigeration and cooking.

Victor Oekerman, The Nestle' Company, Portland, covered the subject of "Coffee and Hot Chocolate". People, he said, have been enjoying hot chocolate ever since it was first discovered by the Aztec Indians.

A "Get the Facts" panel was moderated by Harold Chesler, Theatre Candy Distributing Co., Salt Lake City. NAC treasurer.

New Budco House

Claude Schlanger, president of Budco Theatres, Inc., announced the opening of Budco's New Theatre, Princeton, N. J. on Wed., July 11th. The luxurious New will be the fifteenth in the rapidly expanding circuit of Budco drive-in and conventional type theatres.

Located one and a half miles South of Penns Neck Circle on U. S. Highway 1, the New is only minutes away from any place in the Princeton-Trenton area.

The New was especially designed to present modern motion pictures in an atmosphere of quiet comfort and the utmost luxury. The 650 deep, fully cushioned Bodiform chairs are placed in staggered rows so that every patron will have an unobstructed view of the large wall to wall magic-light screen. Projection equipment includes every new innovation in both light projection and hi fidelity stereophonic sound reproduction. The theatre is completely air-conditioned by refrigeration, with temperature and humidity control for both summer and winter. A tasteful lounge will present small but select art shows by serious local artists. There is unlimited free parking for over 1000 cars at the theatre door.

Chi House for Cinerama

CHICAGO—Cinerama has negotiated for a deal with the McVickers Theatre for the presentation of Cinerama productions beginning August, of this year.

The theatre has been presenting legitimate productions under a new policy. Contractual obligations with "The Unsinkable Molly Brown" for a fall run at the house will be bought off by Cinerama.

Theatre management said "We changed our minds since Cinerama is a firm 56-week booking, while 'Molly Brown' would have run 20 weeks at most."



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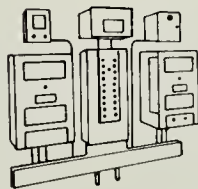
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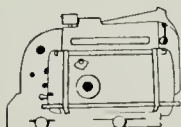


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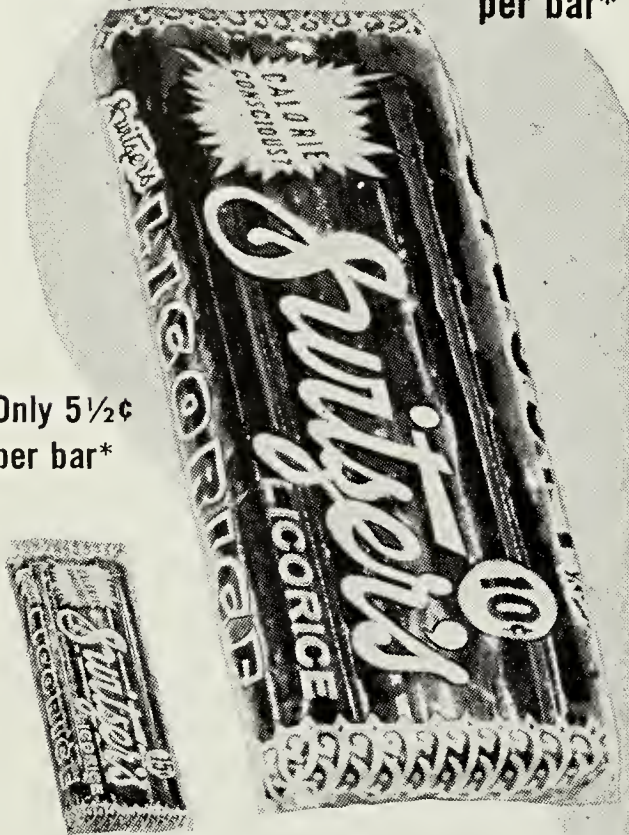
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PROJECTOR CARBONS

Rugoff's N.Y. Twin Opens

NEW YORK—Red and blue—cathedral red for Cinema I and emperor blue for Cinema II—are respectively the theme colors in the Rugoff Theatres' new twin-theatres-in-one-building just opened at Third Ave. and 60th St.

The theatres are the work of architect Abraham W. Geller and architect Ben Schlanger, with appointments and furnishings designed and selected by Geller and his staff. James McNair assisted Geller as interior consultant for the project.

The specially-designed carpeting, produced by Alexander Smith, is common to both theatres: it is made up of small blue and red squares on a black field, forming a unifying color element between the two houses.

Accent walls in both theatres have a special wool suede fabric covering, establishing the dominant color scheme in each house.

The ticket counters and coffee bars are composed of black cubes, topped by two-inch white marble slabs.

All furniture within the lobbies and lounges of the theatres was custom designed. It is made up of sofas, benches and stools, respectively in red and blue in the two theatres, manufactured to Geller's designs by Varkassian.

The impressive 75-foot coffee lounge of Cinema I, overlooking Third Avenue opposite Bloomingdale's, has tables of three-inch black marble slabs (made of Negro Marquina from Spain) on stainless steel pedestals. Patrons will sit at these tables and demitasses will be served to them from a rolling cart. The service is from Miya Imported China and is of Japanese porcelain, the cups being blue with white saucers. Ashtrays are white, to go with them.

Vertical blinds on the 14-foot windows reduce glare of the sun in the only open theatre foyer, with view on the outside, in New York City.

Hanging from the sky-blue ceiling arches of the coffee lounge, are six copper-and-white chandeliers designed by Paul Henningsen, Denmark's leading lighting-fixture designer.

Four permanent art works have been architecturally integrated into the two buildings.

Behind the ticket counter at the entrance to Cinema I is a construct of painted wood and mirrors, designed by Norman Ives. It will present two different faces to patrons entering or leaving, and is consequently titled, "Way In-Way Out." At the end of the lobby of Cinema I, curving along a 45-foot wall, in a recessed niche, is a two-foot high abstract untitled mural by famed painter Ilya Bolotowsky. A sequence of abstract motifs, it is painted to give the eye a sense of motion as it travels along the painting from left to right, almost like the unreeling of a film. It is framed, top and bottom, by blue paneling.

In Cinema II, to the right of the entrance, is an eight-foot abstract sculpture, made of strands of stainless steel, by Stephanie Scuris. It is titled "Column." Sewell Sillman's large mural, "Red: Crossed," adorns the wall over the stairway leading to the auditorium of Cinema II.

The First Invitational Art Exhibit, including six paintings by Enrico Donati, two pieces of sculpture by Pietro Consagra and

one by Harry Bertoia, is on display in five different areas of the two movie houses: a white-walled art display alcove, specially lighted for gallery effect, in the lobby of Cinema I; the two walls at either end of the coffee lounge of Cinema I; and the left entrance wall and downstairs wall of Cinema II. It was arranged through the courtesy of the Staempfli Gallery.

The restrooms are equally luxurious in their appointments. Ladies' rooms have very high-key color schemes, with rich carpeting, accent walls and tile, and marble counter tops of Norwegian Rose. The ceilings are studded with multiple small light-bulbs, to give the effect of a blanket of stars and create the lighting values of a theatrical dressing-room. In addition to customary conveniences, they offer full cosmetic supplies to allow repair to makeup and hairdo, through the courtesy of Helena Rubinstein, Inc.

The men's rooms have a strong masculine quality in their decoration, again repeating the basic color scheme of the theatres, with black marble counters of Petite Granite.

The auditoriums themselves are quite bare of decoration, in keeping with Schlanger's concept of theatre design: once the patron goes into the auditorium, the screen is exclusively present. Everything has been done to neutralize all extraneous elements within the theatres. Walls, ceilings and floors curve up to focus attention on the screen, which constitutes the entire fourth wall of each of the houses, without framing. While the screen area will be bathed in colored light during intermissions, it will be the only visible part of the auditorium while the picture is on, all other lights being automatically dimmed to avoid any distracting influence upon the spectator's consciousness.

Speakers, in addition to those behind the screen, have been built directly into the ceilings of the theatres, and the acoustics is such that all qualities of sound can be perfectly captured: even in outdoor scenes, the spectator will have the impression of being on the scene.

The seats, supplied by the Heywood-Wakefield Co., are upholstered in red in Cinema I and blue in Cinema II, to continue the dominant color schemes. There is a 40-inch space back-to-back between rows, so that one need not rise to allow another person to pass in or out. In addition, for the first time in a commercial theatre in the United States, the orchestra portion of Cinema I has Continental seating, meaning no aisle in the center of the house; patrons will enter and leave from aisles against the side walls. Thus, the best center seats in the house are not sacrificed to aisle space.

Both acoustically and visually, Cinema I-Cinema II are considered to offer the highest degree of perfection available anywhere. The luxurious seating and legroom will afford real "living-room comfort" to patrons watching the picture unreel.

Cinema I-Cinema II were built for the Rugoff Theatres by builder Ralph Abrams of the Turtle Bay Theatre Corporation, with H. L. & M. C. Seelig, Inc., as general contractors. First ground was broken on June 19, 1961, just one year and one week before the opening of the new flagship houses of the Rugoff Theatres circuit.

Drive-In Safety Campaign

Wometco Enterprises, Inc. has begun a "Drive-In Theatres Safety Campaign" in its seven outdoor theatres in Dade, Broward and Palm Beach Counties. Krag Collins, manager of the North Dade Drive-In, is coordinating efforts to publicize the safety campaign in the theatres and in news media such as local neighborhood weeklys, shopping papers, as well as the daily papers in each area.

"This is a precautionary move," declared Collins. "There haven't been any accidents and we don't want any."

One of the safety devices being stressed in the safety campaign is the use of walkie-talkies by ramp men to report situations to the manager. Each drive-in has four walkie-talkie units. There are fixed stations in the box office and the concession stand and small transceivers are carried by the manager and a ramp man. In this way, sickness or accidents can be reported immediately from the audience. The manager is always instantly accessible for emergencies or phone calls and the theatres' forces can be quickly rallied to prevent gate-crashers or sneak-ins from the exit roads, etc.

New signs for speed control have been in-



stalled on all theatre fields, as well as arrows for traffic in and out of theatre on all road lights, with red lights for sharp turns.

Great amounts of indirect lighting have been installed in all theatres.

A close watch is kept on the field paving for pot holes which might endanger patrons or cars and repairs are made swiftly.

Any patrons found to be sitting on ramps are quickly advised that this practice is absolutely forbidden.

On 4th of July and during other special events, cards were distributed to patrons warning against lighting sparklers or other fireworks, etc.

Intermission tapes warn patrons of existing conditions, such as traffic procedure, and what to do while in the theatre to avoid accident or injury. Up-to-date first aid kits are kept in all buildings on the premises.

Cinerama Displays Equipment

DENVER—Four major pieces of Cinerama equipment were shipped to Denver to go on display for the world preview of "The Wonderful World of the Brothers Grimm."

The equipment included the Cinerama camera with blimp, and open Cinerama camera. The unusual helicopter mount and the rolling ball camera mount were set up in the lobby of the Cooper Theatre where the Metro-Goldwyn-Mayer-Cinerama presentation of the George Pal production was previewed for invited press and Cinerama exhibitors from over the entire United States.

Unusual interest was centered around the exhibit since Cinerama equipment has seldom been seen since productions in this novel medium have been filmed overseas or in remote corners of the world.

New Reade Theatre, Office Building Set

OAKHURST, N.J.—Plans for a new indoor theatre utilizing a revolutionary new concept in design, and a separate two-story office building, both to be added to the Eatontown Drive-In site at the Eatontown Circle, were revealed by Walter Reade, Jr., president of Walter Reade, Inc.

The development of the new theatre and office building, which represents a large capital investment, will convert the present theatre operation at Eatontown into one of the most versatile in the country. "This will be the only operation in New Jersey featuring both an indoor and outdoor theatre capable of showing the same or different motion pictures at the same time," according to Reade.

The new 900 seat indoor theatre, which will

operate in conjunction with the drive-in, will be one of the most luxurious in the state and will feature an entirely new concept in theatre design and construction. An elliptical parabolic shell with reinforced concrete tilt-up walls will constitute the main portion of the building, capped by a geodesic dome supported on masonry walls.

The unconventional theatre entrance will be at the mammoth screen end of the building, which will result in a spectacular visual approach to the interior of the auditorium. In the auditorium itself the exposed undulating folds of the roof shell converging toward the screen will present a dynamic composition which will be most impressive to patrons.

70 mm release report

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EXODUS
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EL CID
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THE KING AND I
BUDDHA
BLACK TIGHTS
LAFAYETTE

Announced or shooting

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MUTINY ON THE BOUNTY
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EVER TOLD

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THE KING MUST DIE
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THE WAY WEST
ISLANDIA
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JAMI MCPHEETERS
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MARCO POLO
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THE CARDINAL
I SAW THE AMERICAN FLAG
INNOCENTS ABROAD

THE SOUND OF MUSIC
SIMON BOLIVAR
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EMPIRE
THE FRENCH REVOLUTION
THE CITY THAT LIVED
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Machine For Remote Projection

• A Mixed Blessing

Westrex chief engineer A. R. Bull is a firm believer in control of motion picture projection from the auditorium. Remote control of projection from a panel in the auditorium has previously been an impossibility for theatres with limited technical staffs, i. e., one projectionist.

But the idea that projection and sound should be regulated by someone in the same position as the viewer in the auditorium is fundamentally sound and most desirable. Often, the manager must either go up to the booth or, if the house has an intercom, notify the projectionist that this or that should be corrected.

The real fault is that the one-man booth is a busy operation. Often it is impossible to check picture for brightness or focus while at the rewind table or setting up the idle projector for the next feature.

Chief engineer Bull also has a solution for the projectionist that is handicapped in the booth by many change-overs. His Westrex 90 system incorporates a host of innovations that are a sensible answer to many of the projectionist's problems.

First off, the "90" is equipped to handle 10,000 ft. reels. These giants can hold an entire feature and handle well over 1½ hours of running time. Obviously a continuous light

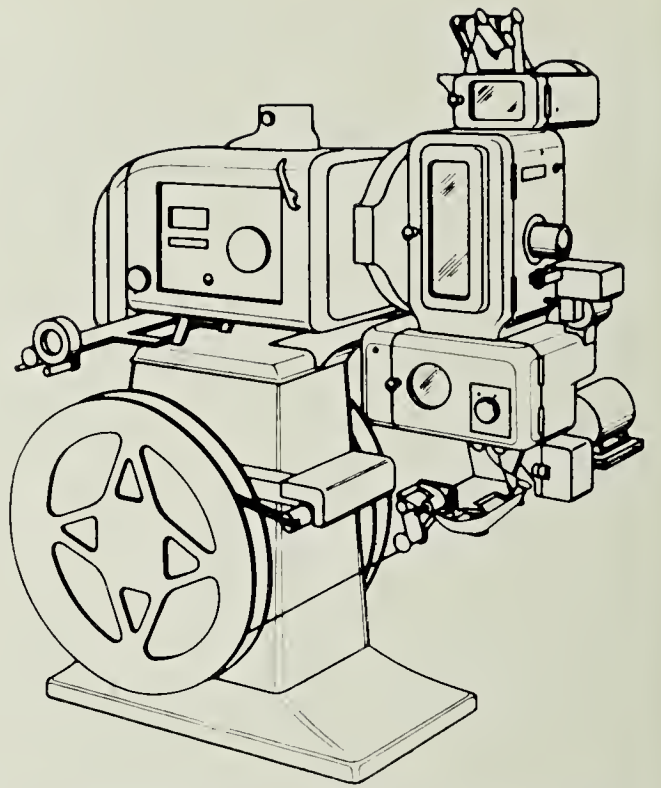
source is necessary to take full advantage of the extended running time, so long-burning carbon arcs specially developed for the system are used. An Xenon-type light source would accomplish the same purpose in smaller auditoriums. Result? Change-overs are virtually eliminated.

Half of the program can be run on each machine in the event of a double-bill, and the machines are equipped to provide for change-over by remote control.

Solutions to the disadvantages incurred are direct and effective.

First of all there's weight. A 10,000 ft. reel would be hefty even without any film wound on it unless it was made of an extremely light metal. Cut-out patterns on the reels plus light metal reduces this problem considerably. Next is the formidable consideration of who is going to lift a fully-loaded reel of this size to the top of a projector, or to the rewind bench for that matter?

To answer this one, Chief Engineer Bull placed the reels in unique positions at the bottom of the projector on both sides of the pedestals. Each reel is independently driven by a torque motor. The machines are additionally independent in that, in case of a break in the film, they will shut down themselves automatically. Sounds like somebody



FRONT VIEW—Unique film path on the Westrex 90 setup runs from one side of the pedestal to the other. To make continuous projection practical, large reels were placed at a low level to offset problem of lifting a 10,000 ft. reel to top of the machine, quite a feat!

will start to scream "automation" at any moment, but in actuality, the new system creates a need for better projectionists.

Instead of peering out of a smoky port with one hand on the carbon feeder knobs while trying to listen to monitor speakers, the projectionist running the new equipment sits behind a console in the auditorium and runs his booth by remote control. With an available remote control panel, the projectionist can control any one of the following: sound volume, picture focussing, picture framing, house lights, stage lights, record players and tape recorders, projector motors, projection lamps, screen masking, and curtains.

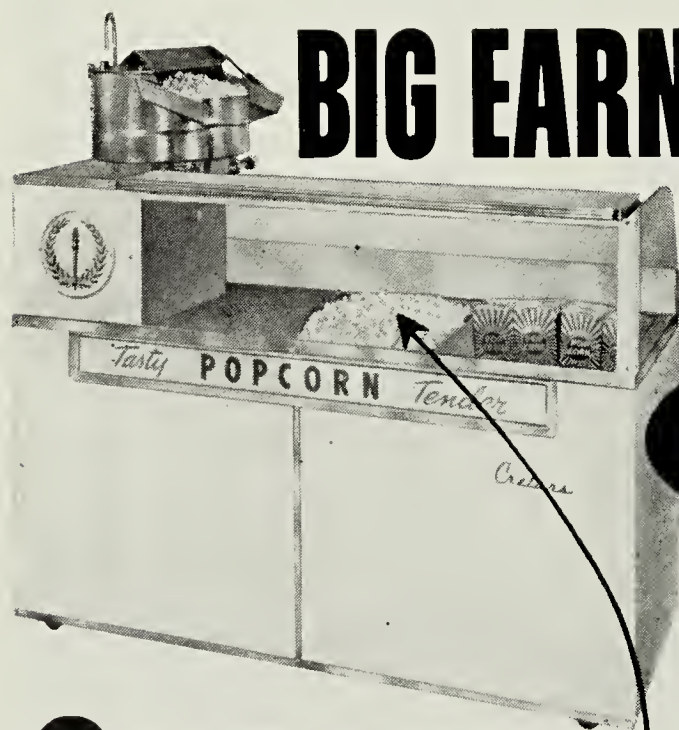
The film presentation can be operated entirely from the location of the console. The person controlling the show sees and hears exactly what the patron does and the result should be a vastly improved presentation.

Rewinding is built into the projectors so that the extra-large spools do not have to be removed from the machine except when features are changed. The film is taken by free running sprockets across an inspection table on the back of each projector and the motor driven rewind takes about 20 minutes for a full 10,000 ft. of film. For slow rewinding and inspection, a slow-speed device and splicer enable repairs to be made while the film is on the machine.

To date, the system is designed for use with 35mm film. However, the prototype of new equipment that can accommodate 70mm was shown by the company at a demonstration for the trade in England recently.

Mr. A. Sheppardson, of Westrex, in answer to our inquiry about a problem that immediately came to mind when we heard of the system said "We have not experienced any difficulties with overheating and to obviate this problem we have fitted a diacronic filter. This is a heat reflector which is set at an angle between the light source and the film gate. In the equipment demonstrated... long burning carbon arcs capable of burning for ninety minutes or more without attention were demonstrated with the equipment."

So it appears that the unusually long running time for the projector makes no difference. Mr. Bull also stated at the demonstra-



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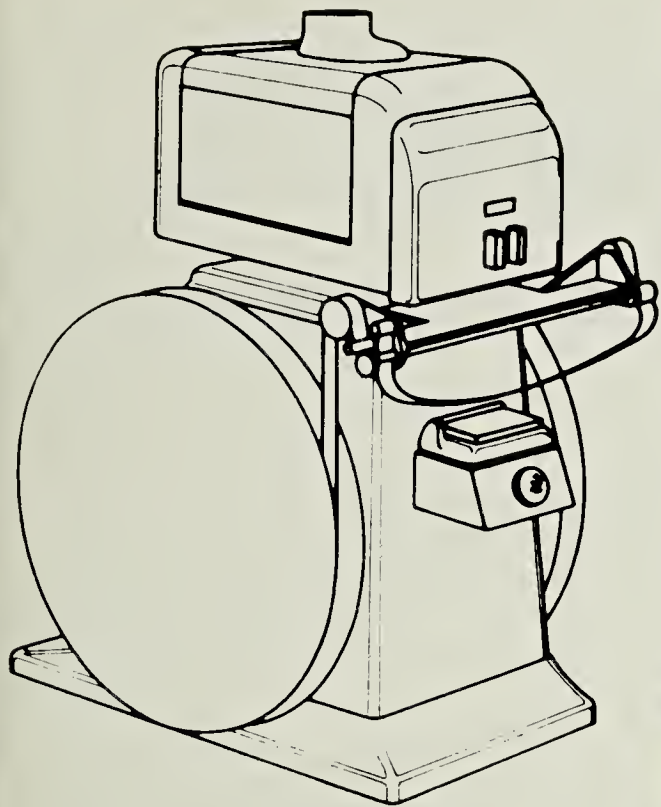
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REAR VIEW—During rewinding, film passes over an inspection table at the rear of the projector. Equipped with a hot splicer, the bench serves the same purpose as the rewind table. Film can be left on the projectors until it is ready to be returned to the exchange.

tion that the gate reaches its maximum temperature in much less time than the two hours that the reel can feed the projector with film. He does not feel that overheating represents any problem whatever.

A decided advantage of the new system would be prolonged print life. Prints would be put on the projector and remain there until ready to be returned to the exchange. Abusive treatment at the rewind tables would be reduced and less "lost leader" would end up on floors.

Beyond this, the projectionist could inspect footage during each rewind as the film passed over the inspection table at the back of the projector. In addition, he could make a close inspection at the end of the day as the film was rewound for a final time at the end of scheduled performances. Splicers located on the table enable all repairs to be made with minimum handling of film.

In the case of a one-man operation, a rewind stop, such as is used by cleaning and inspection machines at the exchanges would enable the projectionist to rewind from the auditorium during continuous showings without the risk of having damaged frames pass back for another run. The 32 tooth setup on the big machines also works in favor of the extended footage.

In summary, it would seem that the advantages of remote projection control outweigh the disadvantages. We doubt that remote projection will catch on in the near future in this country due to the high outlay for equipment, but it is a development that the American projectionist should watch and read up on, for it may well prove the ultimate answer to the quality projection and sound that the industry needs to secure its future. But as yet, we go along with the opinion that a man is needed in the booth under present circumstances. While most of the projectionist's corrections on lenses, are trim, and volume control presently made in the booth can be made from the auditorium, there are a host of unforeseeable troubles that no machine can cope with as well as the human with his resourcefulness and ingenuity. The astronauts firmly established this for once and for all.

National General Corp. Announces Construction

LOS ANGELES—National General Corp. (formerly National Theatres & Television, Inc.) has received court approval to build a new 900-seat conventional theatre in Palos Verdes, Calif., and a similar theatre in Albuquerque, N.M., it is announced by Eugene V. Klein, president of the 220-theatre circuit.

The court action brings to a total of 15 additional theatres and drive-ins to be built or acquired by the circuit in the past year and follows in line with the company's promised expansion program, it was stated.

The Palos Verdes will be located in the heart of the Palos Verdes Shopping Center, about 28 miles from downtown Los Angeles. The Albuquerque house will be situated in the new Winrock Shopping Center, about five

Salmon Decor For Broadway

NEW YORK—In converting the Capital Theatre, Broadway, for use by Supercinerama, the executives decided to protect the interests of women. They polled France's foremost fashion designers to select the most neutral color, least likely to clash with dresses. The walls, carpets, and seats will all be of that color, salmon . . . The theatre will also have a Babyrama room, presided over by a registered nurse, so that the patrons won't have to hire baby sitters.

miles from downtown Albuquerque.

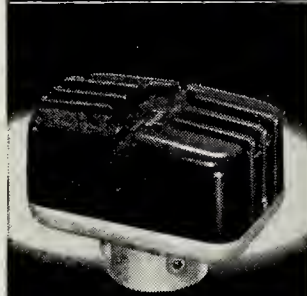
Plans for the construction of the two new indoor houses and an 1150-car drive-in theatre in San Jose—approved earlier—are being drawn and work will proceed immediately following acceptance of bids, Klein said.

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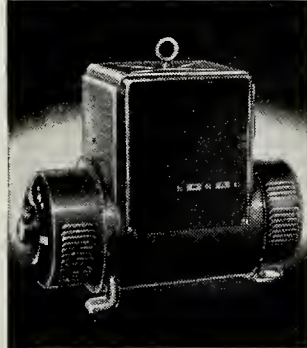
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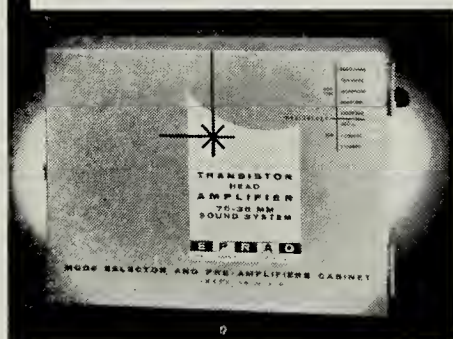
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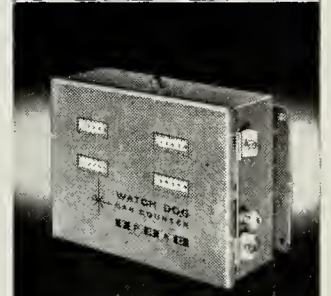
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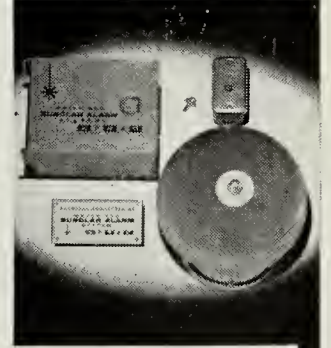
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NEW PRODUCTS

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Machine-Brew Coffee In Six Seconds

Expansion of the Brew-A-Cup line of automatic vending machines to include a new unit that offers eleven selections—four coffee, four tea, whipped hot chocolate and two soups—with all but the coffee from dry commodities, was announced here by Rudd-



Coffee Machine

Melikian, Inc., the creators of automatic coffee machines.

"The new '300' is a smaller version of the Brew-A-Cup '500,' which first was introduced last year, and since then is being enthusiastically received by the trade," reports K. Cyrus Melikian, executive vice president. "This new machine, like the '500,' was designed and manufactured to include suggestions offered by our Dealer Advisory Council, and other operators from all parts of the country, to meet their specific needs," he said.

The new machine serves cups of piping hot coffee, each individually brewed, after a coin is inserted, directly from pods of freshly-ground coffee in only 6-seconds. This eliminates brewed coffee that becomes stale and rancid from standing over heat. And since all portions are precisely controlled, each cupful is uniform in strength, temperature, and flavor.

Coffee tapes of 300 or 500 servings with three weights of coffee are available in three blends. Select coffee beans are roasted and ground to a fine texture, then scientifically portioned into the tasteless filter tape. Each coffee pod contains the exact amount for the perfect cup of coffee.

Another new development in the "300" is a unitized trough. This provides separate dispensing of coffee and tea, chocolate, and soup, thus eliminating mixing of flavors, and yet, simplifying cleaning and servicing.

Pic Body Spray Now Available

A new personal body spray offering protection against mosquitos, flies, gnats and insects has recently been introduced by Pic Corp.

Called Pic Personal Body Spray, it is ideal for "people on the go." It is perfect for use



Insect Bomb

when golfing, swimming, fishing, picnicking, gardening. A simple spraying of Pic Spray lasts for hours and allows for fun-free, bug-free time.

Other features of new Pic Spray are that it is odorless, non-greasy, non-sticky, stainless and resistant to perspiration. Further, Pic Personal Body Spray is completely safe and perfectly harmless to the skin. It is non-flammable.

In addition to its colorful lithographed can, Pic Spray is backed by consumer advertising and powerful merchandising aids such as colorful window streamers and counter displays (see photo showing 15 cans in carton with colorful display card) to help create big impulse sales and added profits.

Commodities are kept dry in a pressurized compartment, thus preventing condensation from caking the ingredients. Closely-nested canisters slide out for ease of service, and are capped for double protection to eliminate sifting. Stirring devices agitate ingredients for consistently delicious beverages.

The "300" measures 26" deep x 30" wide x 61" high, including 6" legs, weighs 500 pounds, and has a capacity for 1000 coffee (up to two boxes of 500 pods), 500 sugar, 750 cream, 800 soup, 2000 tea, and 100-150 hot chocolate. Standard equipment includes extra cream and sugar buttons.

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ISSUE OF JULY 18, 1962

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"Wrecker, Spare that House!"

CINCINNATI—What happens when two "downtowners" are scheduled to be transformed into parking lots?

In Cincinnati, a real ruckus was stirred up. The two theatres; the Cox and the Shubert.

The 1,300 seat Cox has been a ghost operation for several years. Once in a while, it was rented out for some occasion, but this was rare.

The Shubert, which adjoins the Cox, is even bigger, with 2,000 seats. The lights have gone on in the Shubert more often than its neighbor, the Cox, when the theatre played twelve-week road shows.

Who squawked? Spurred by the two Cincy dailies, downtown interests sought to prevent John J. Shubert from asking bids for the Shubert Theatre. Hopes of extending the road show season to twenty weeks and possibly putting in summer stock productions are keeping the demolition teams at bay. Maybe Associated Community Theatres will take over in the Cox on a sublease.

Bell & Howell Gov't Contract

CHICAGO—The U.S. Air Force has awarded Bell & Howell's Photo Products Division a \$1,467,536.53 contract for 2,257 specially designed 16mm optical sound projectors to be delivered in 1963.

Current Bell & Howell military sound projector contracts total \$2,446,211. An earlier contract for \$978,675 was for 750 magnetic-optical sound projectors, with delivery starting in 1962. These are the first standard military projectors to have magnetic recording capability.

Concession Bonuses

JACKSONVILLE—Florida State Theatres awarded three of their managers with cash bonuses for increasing their theatre's concession sales during the chain's first quarter.

To date, sixteen managers have been named in the contest. The three recently named were Joe Charles, Capitol; Mrs. Iva Lowe, Empress; and Art Castner, Imperial.

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If your Selenium or Copper Oxide Stacks show signs of failing, better check now with your supplier about converting to Silicon or Selenium. All models listed are convertible. For rectifiers not listed send nameplate data. Prompt reply to your inquiry is assured. Prompt delivery is guaranteed.

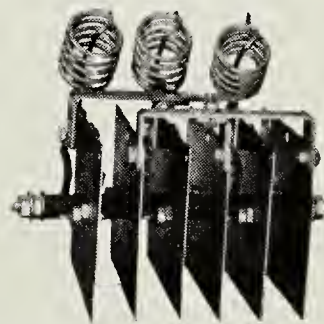
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"	180STK
LEE:	50073
"	B570C
McCOLPIN-CHRISTIE:	H80-140
MOTIOGRAPH:	10032
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NORPAT:	50 M
"	"Superior"
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"	135ST
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THE KNEISLEY ELECTRIC CO. P.O. BOX 1465, DEPT. P, TOLEDO 3, OHIO

Unusual Tower Planned For New York Fair

Eastman Kodak Co. is planning a photography tower as part of the coming New York World's Fair, 1964-5.

Huge color photos will be placed on the exterior of the tower, which will be some 80 ft. in diameter. Scenically landscaped, the tower will reach 80 ft. into the sky and feature a dome-like theatre made possible by the design of the building.

Eastman plans to trace the history of photography in a series of illustrations within the tower. The tower will also provide photographers with a platform from which to "shoot" the surrounding Fair attractions.



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Free Carbon Chart

Facts or Figures?

(Continued from page PE-5)

the immediate post years to the lows in the early fifties was cushioned.

But have admissions been increasing as well as price? The answer to this is yes and no. Admissions are increasing at nearly the same growth rate as the population but it must be remembered that admissions are currently building from a low of approximately 45 million per week reached in 1955. From the beginnings of exhibition in the U.S., average weekly attendance built itself up gradually (the 1955 mark was first surpassed in 1926) to the highs of the mid forties. Since then, the population has increased dramatically, and the potential movie-going public will soon reach unheralded proportions. It remains that the industry has not begun to recapture the now almost mythological "lost audience." Will it ever? Before we say anything about this, let's look at the general picture of exhibition U.S.A. and the American population.

There are approximately 12,291 indoor theatres in the country and 4,700 drive-ins. Different sources cite different numbers, but it is generally held that there are about 17,000 theatres in the country with the theatre population thinning out slightly. You can see that with a total population of 180 million, we have roughly one theatre for every 10,000 Americans.

Will a gross population figure of 10,000 people of all ages and circumstances support one movie house? Certainly, if population and theatres were evenly distributed across the country. But population trends indicate that a new pattern may become a permanent part of migratory habits of Americans. The shift to urban areas is heavily accentuated so that out of the 180 million, approximately 125,300,000 (nearly 70%) live in urban areas. Rural population is set at 54,100,000.

To exhibition this trend of urban migration is a mixed blessing. On one hand, the urban exhib can utilize centralized distribution and promotion, and finds his drawing area concentrated so that a picture can pull people from all over a metropolitan area. On the other hand, competition, both from other theatres and from other entertainment media, is stiffened accordingly. But there is no doubt that both movie attendance and gross receipts can rise dramatically.

Just assume that everyone (180 million people) went to just eight movies a year, less than one a month. If 50¢ admission was collected from each patron, the industry would have a boxoffice gross of \$720 million. Add to this the \$350 million concession income of the industry, and the national theatre gross would hit \$1.07 billion. This figure is not too far removed from what the industry has done during several years of the last decade. Gross boxoffice receipts for theatres in 1958, for example, totalled approximately \$1,171,783,000. As you can see on the graph accompanying the story, boxoffice grosses have been climbing steadily, just as they did in the period leading up to the Second World War. However, there is a critical difference in how this is being accomplished, and it is this difference that appears to hold the key to the future of exhibition.

During the Twenties, Thirties, and Forties, attendance increases kept pace with rising gross receipts. Today, hard-ticket and road shows playing first run theatres in big and small towns alike have driven gross receipts higher than they would have been if this policy had never been initiated. The road shows themselves, with comparatively astronomical production costs had to make more at the boxoffice or end up in the red. It's no secret that production costs and methods of combating their increase have held the spotlight in the industry for the past five years or more. Thus, the paradox begins to clarify itself a bit. Mounting production costs for fewer pictures force boxoffice prices higher and higher. While gross receipts continue to turn upward, industry income is squeezed by the necessity for today's motion picture to do more and more at the boxoffice to pay for greatly increased production costs. To the exhibitor, this has come to mean a "price squeeze." Yet the exhibitor can be heartened by a factor that is decidedly in his favor.

We have already mentioned where people are congregating. Together with this phenomenon, there is a favorable median age of 29.5 years for the American public. In countries where there is a high mortality rate of the young due to disease and poor diet, the median age can drop to nearly half this figure.

America has a great number of children and adolescents. Presently under five years of age are some 20,320,900 children. Deducted from the overall population figure, this means there are 160 million people of school age and over in the country. Excepting those in institutions, the armed forces abroad, etc., this represents a potential audience greater than that which supported American motion picture theatres during the boom years of 1945-47.

All of the recent concern about a "population explosion" was centered about the startling increase in the world's population in every country. Directly behind this is advanced geriatric care for the aged and lower fatality rates for infants. In America, it has been predicted that our population will reach 200 million within the next few years, and 250 million in a decade or so. This is all working in the exhibitors favor.

In addition, it is well known that disposable income (money available for non-essential spending) has increased greatly since the war. Exhibitors, then, can look to a swelling audience for motion pictures. Currently under 15 years of age are a total of almost 45 million youngsters, and there is every indication that the affluence to which they have become accustomed, will remain as a permanent part of our domestic scene. This enormous prospective market is ripening quickly, but will exhibition harvest it?

The sources of our figures are: National Income by Industry in the U.S., (Department of Commerce, Office of Business Economics); Boxoffice Grosses from the Department of Commerce's Selected Services Publication for the Motion Picture Industry (BC58-SS7); Department of Labor's Consumer Price Index; The New York World Telegram & Sun's Book of Facts; our own files; and current studies in the trade press. Population figures were taken from the Bureau of the Census Summary figures for the 1960 census.

Letters to the Editor

From CHARLOTTE, N.C.

Many exhibitors are missing a good thing by not getting the free service that the National Carbon Co. and the Lorraine Carbon Co. offer with trained lighting engineers. This is what they do:

- (1) Line-up carbons
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- (3) Check voltage
- (4) Check amperage
- (5) Line-up reflectors

You will be surprised at the difference in picture brightness—it's free, all you have to do is give them a call.

A N.C. PROJECTIONIST

EDITOR'S NOTE: Can't understand why the projectionist didn't identify himself. His letter shows he's on the job!

I saw a beautiful effect on the screen at intermission of "El Cid" at the Imperial, Charlotte, the other day so I went up to the projection room to see what gives—the operator told me they got an old machine out (Brenkert Effect) and set it up. It gives a beautiful effect and perks up a dead screen & curtain during intermission. I know many old effect machines are stored from vaudeville days and could be put to use by many theatres—or you can use a simple mazda or arc spotlight. Regards.

A PROJECTIONIST

EDITOR'S NOTE: Our projectionist readers will be interested in this one. Many old effects machines, as our reader suspects, can still be dug up.

Booth Space at Miami

MIAMI—Representation of candy and confection manufacturers, food and beverage firms, vending and beverage dispensing equipment, theatre equipment manufacturers (indoor & outdoor), and a variety of associated interests will be represented at the 1962 NAC-TOA Trade Show at the Americana Hotel, Miami Beach, Fla., November 6-9.

The list of exhibiting firms who have contracted for space to date at this year's motion picture and concession industries' combined trade show was released by Van Myers, Wometco Circuit, Miami, who is NAC exhibit chairman.

Displaying equipment and products at the Florida convention will be: American Seating Co.; Bally Case & Cooler Co.; Blumenthal Bros. Chocolate Co.; Castleberry's Food Co.; The Coca-Cola Co.; Cole Vending Industries; Continental-APCO, Inc.; Cretors and Co.; Crush International Inc.; Curtis Candy Co.; Arthur H. DuGrenier, Inc.; Flavo-Rite Foods; Green River Corp.; Heat Exchangers, Inc.; Henry Heide, Inc.; Hollywood Brands, Inc.; International Seat Division, Union City Body Co.; Lily Tulip Cup Corp.; Manley Inc.; Marstand Distributing Co.; NAR Trading Corp.; National Carbon Co.; National Venders, Inc.; Newman & Weissman Assoc.; Origina Pizza Crust Co.; Dr Pepper Co.; The Pepsi Cola Co.; Pic Corp.; Rex Packaging Div. of the Bon Ami Co.; Romar Vide; Royal Crown Cola Co.; The Seven-Up Co.; Stanford Industries; Star Manufacturing Co.; Star Metal Corp, Glencoe Refrigeration; Sweetheart Cup Div., Maryland Cup Corp.; Switzer Licorice Co.; The Vendo Co.; Virga's Pizza Crust Co.; James O. Welch Co.; and Winchester Carton Corp.

SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of **MOTION PICTURE EXHIBITOR**, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed **REVIEWS** are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this **SERVICE SECTION** reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper **REVIEWS**, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper **SERVICE SECTION** and the pink paper **REVIEWS** represent a unique information service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of **MOTION PICTURE EXHIBITOR**, 317 N. Broad St., Philadelphia 7, Penna.



JULY 18, 1962

SECTION TWO
VOL. 68, NO. 5

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when **MOTION PICTURE EXHIBITOR** published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6109 **ARMORED COMMAND**—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
6102 **DONDI**—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
6102 **EL CID**—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
6111 **GEORGE RAFT STORY, THE**—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- June **RIDER ON A DEAD HORSE**—John Vivyan, Lisa Lu
July **FRIGHTENED CITY, THE**—Herbert Lom, Yvonne Romain—England
July **PAYROLL**—Michael Craig, Francoise Prevost—England
Aug. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- BILLY BUDD**—Robert Ryan, Peter Ustinov
55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charlton Heston, Ava Gardner, David Niven
BLOODY BROOD—Barbara Lord, Jack Bett
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 608 **ALKAZAM THE GREAT**—CAR-84m.—(C; Matiscope)—Voices of Frankie Avalon, Dodie Stevens, Jonathan Winters—4841 (7-26-61)—Amusing and entertaining cartoon—Japanese-made; English dialogue
704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
609 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
609 **PIT AND THE PENDULUM, THE**—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
710 **POE'S TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- ADVENTURES OF MARCO POLO**—(C; S)—Rory Calhoun, Yoko Tani
ASSIGNMENT OUTER SPACE—Archie Savage
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
GOLIATH AND THE WARRIORS OF GENHGIS KHAN—(C; Scope)—Gordon Scott
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
PANIC IN YEAR ZERO—(CS)—Ray Milland, Jean Hagen, Frankie Avalon
PHANTOM PLANET—Dean Fredericks, Colean Gray
PRISONER OF THE IRON MASK—(Scope; C)—Michel Lemoine
REPTILICUS—(C)—Booil Miller, Carl Ottosen
WARRIORS FIVE—Jack Palance, Giovanna Ralli
WHITE SLAVE SHIP—(C; Scope)—Edmund Purdom, Pier Angeli
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A		
Ada	A3	MGM
• Adventures Of Marco Polo	A-I	
Advise And Consent	SP.	Col.
After Mein Kampf		Misc.
• Air Patrol	A1	Fox
Alkizam, The Great	A1	A-I
All Fall Down	A3	MGM
Anatomist, The		For.
Armored Command	A3	AA
Arms And The Man		For.
• Assignment Outer Space		A-I

PLEASE NOTE . . .

This yellow paper **SERVICE SECTION** is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable **SECTION TWO** of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

Babes In Toyland..... A1 BV
 Bachelor In Paradise..... A3 MGM
 Bachelor Flat..... B Fox
 Back Street..... B U-I
 Barabbas..... A2 Col.
 Bashful Elephant..... A1 AA
 Beauty And The Beast..... A1 UA
 Bernadette Of Lourdes..... A1 For.
 Bell 'Antonio..... C For.
 Belle Sommers..... A2 Col.
 Best Of Enemies, The..... A1 Col.
 Big Gamble, The..... A1 Fox
 Big Red..... A1 BV
 Big Wave, The..... A1 AA
 Billy Budd..... A1 AA
 Billy Rose's Jumbo..... MGM
 Bird Man Of Alcatraz, The..... A2 UA
 Black Gold..... WB
 Black Tights..... A2 For.
 Blood And Roses..... B Par.
 Bloody Brood..... B AA
 Boccaccio '70..... For.
 Blue Hawaii..... A2 Par.
 Bon Voyage..... BV
 Boy Who Caught A Crook..... A1 UA
 Boy's Night Out..... A3 MGM
 Brain That Wouldn't Die, The..... B AI
 Breakfast At Tiffany's..... A3 Par.
 Bridge To The Sun..... A2 MGM
 Broken Land..... A2 For.
 Brushfire..... A2 Par.
 Buffalo Gun..... Misc.
 Burn Witch, Burn..... A2 A-I
 Bye, Bye Birdie..... Col.

C

Cabinet Of Caligari..... B Fox
 Cairo..... MGM
 Call Me Genius..... For.
 Cape Fear..... A3 U-I
 Captain Sindbad..... MGM
 Capture That Capsule..... A1 Misc.
 Caretakers, The..... UA
 Cash On Demand..... A1 Col.
 Cat Burglar, The..... A2 UA
 Chalk Garden, The..... U-I
 Champagne Flight..... MGM
 Chapman Report, The..... WB
 Cheaters, The..... For.
 Child Is Waiting, A..... UA
 Children's Hour, The..... A3 UA
 Cinderella..... A1 For.
 Claudelle, English..... A3 WB
 Cleopatra..... Fox
 Clown And The Kid, The..... A1 UA
 Colossus Of Rhodes, The..... A2 MGM
 Comancheros, The..... A1 Fox
 Concrete Jungle, The..... B For.
 Condemned Of Altona, The..... Fox
 Confessions Of An Opium Eater..... B AA
 Congo Vivo..... Col.
 Couch, The..... A3 WB
 Counterfeit Tractor, The..... A3 Par.
 Creature From The Haunted Sea..... Misc.
 Critic's Choice..... WB

D

Damn The Defiant..... Col.
 Damon and Pythias..... MGM
 Das Dreimaederlhaus..... For.
 Day Of The Triffids, The..... AA
 Day The Earth Caught Fire, The..... B U-I
 Day The Sky Exploded, The..... For.
 Days Of Wine And Roses..... WB
 Dead To The World..... A2 UA
 Deadly Duo..... A2 UA
 Desert Patrol..... A1 U-I
 Devil At 4 O'Clock, The..... A2 Col.
 Devil's Eye, The..... B For.
 Devil's Partner, The..... Misc.
 Devil's Wanton, The..... For.
 Diamond Head..... Col.
 Doctor In Love..... B For.
 Dr. No..... UA
 Donovan's Reef..... Par.
 Dondi..... A1 AA
 Don't Knock The Twist..... A2 Col.
 Double Bunk..... A3 For.
 During One Night (Night of Pas-
 sion)..... For.

El Cid..... A1 AA
 Erotica..... Misc.
 Errand Boy, The..... A1 Par.
 Escape From Zahrain..... A2 Par.
 Everything's Ducky..... A1 Col.
 Experiment In Terror..... A2 Col.
 Explosive Generation, The..... B UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set
 has Disney magic
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
 GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed
 in Scotland
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Kelth—4901 (1-24-62)—Amusing tale of space flight preparations
 geared strictly for laughs
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
 IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
 MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
 SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives
 SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry

COLUMBIA

DISTRMBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
 607 DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made
 drama has many angles
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans
 of the movement
 610 EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
 625 FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should
 attract attention
 620 HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program-
 mer—English-made
 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
 608 LOSS OF INNOCENCE—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
 MOTHRA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay science fiction import—Made in Japan; dubbed
 in English
 611 MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
 613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)
 —Interesting science fiction adventure has many saleable angles—Made in England
 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names,
 angles
 640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another
 Italian-made spectacle—Italian; dubbed in English
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
 614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has
 lots of laughs and fun
 605 SCREAM OF FEAR—MD-81m.—Susan Strasberg, Ronald Lewis—4846 (8-9-61)—English
 617 THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and
 those who like their screen fun simple and slapsticky
 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from
 names
 606 TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the dualers—English-made
 616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do
 well at boxoffice
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
 612 VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for dualers
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of
 program
 ZOTZ!—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Sept. BEST OF ENEMIES, THE—David Niven, Michael Wilding
 Sept. DAMN THE DEFIANT—Alec Guinness, Dirk Bogarde

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
 BYE, BYE BIRDIE—(Panavision; EC)—Dik Van Dyke, Janet Leigh
 CONGO VIVO—Jean Sebastian, Bachir Toure
 DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
 FURY OF THE BARBARIANS—(C)—Edmund Purdom
 GOLD INSIDE, THE—Peter Cushing, Andre Morell
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet
 IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
 JOSEPH DESA—Maximilian Schell, Ricardo Montalban
 LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
 MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
 MANIAC—Kerwin Mathews, Nadia Gray
 OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
 PIRATES OF BLOOD RIVER—(Megascopes; C)—Kerwin Mathews, Maria Landi
 PLAY IT COOLER—Anthony Newley, Anne Aubrey
 REACH FOR GLORY—Harry Andrews, Kay Walsh
 RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
 REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
 RING A DING RHYTHM—Chubby Checker
 SENILITA—Anthony Franciosa, Claudia Cardinale
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
 WAR LOVER, THE—Steve McQueen, Shirley Anne Field
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

124 ADA—D-108m.—(CS; MC)—Susan Hayward, Dean Martin—4841 (7-26-61)—Interesting drama on Southern people and politics
 211 ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 205 BACHELOR IN PARADISE—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
 202 BRIDGE TO THE SUN—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
 BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to
 offer
 204 COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly pro-
 duced entry has plenty of action
 209 FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-
 62)—Impressive drama of romance and war—Filmed in France
 213 HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing
 service comedy
 203 INVASION QUARTET—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
 250 KING OF KINGS—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
 207 LIGHT IN THE PIAZZA—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-
 made and absorbing drama—Filmed in Italy
 LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates
 and disturbs

- 187 **MAGIC BOY**—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
- 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
- RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
- 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
- 121 **SECRET OF MONTE CRISTO, THE**—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
- TARTARS, THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
- 201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
- 206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
- 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

- June **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
- July **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
- Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
- Aug. **TARZAN GOES TO INDIA**—(MC; CS)—Jock Mahoney
- Aug. **TWO WEEKS IN ANOTHER TOWN**—(CS; C)—Kirk Douglas, Edward G. Robinson
- Sept. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
- Sept. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth

COMING

- CAIRO**—George Sanders, Richard Johnson
- CAPTAIN SINDBAD**—(C)—Guy Williams, Heidi Bruehl
- CHAMPAGNE FLIGHT**—(CS; C)—Dolores Hart, Hugh O'Brian
- FOLLOW THE BOYS**—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
- GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
- HOOK, THE**—(CS)—Kirk Douglas, Robert Walker, Jr.
- HOW THE WEST WAS WON**—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
- I THANK A FOOL**—(CS; C)—Susan Hayward, Peter Finch
- IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
- BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd
- LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale
- MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
- MONKEY IN WINTER**—Jean Gabin
- MUTINY ON THE BOUNTY**—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
- PERIOD OF ADJUSTMENT**—Tony Franciosa, Jane Fonda
- POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley
- RIFI IN TOKYO**—Karl Boehm
- TARTARS, THE**—(CS; C)—Victor Mature, Orson Welles
- TODAY WE LIVE**—Simone Signoret, Stuart Whitman
- TUNNEL**—28—Don Murray, Christine Kaufmann
- VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Mastroianni
- VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan
- WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—(Cinerama)—Laurence Harvey, Claire Bloom

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
- 6106 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
- 6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
- 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
- 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
- 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
- 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
- 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
- 6117 **HATARI!**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
- 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
- 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
- 6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
- 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
- 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
- PIGEON THAT TOOK ROME, THE**—C-101m.—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
- 6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dyaliscope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
- 6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting high-lights high rating drama
- 6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
- R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING

- DONOVAN'S REEF**—(TC)—John Wayne, Cesar Romero
- GIRL NAMED TAMIKO, A**—(TC; Panavision)—Laurence Harvey, France Nuyen
- GIRLS, GIRLS, GIRLS**—(TC; Panavision)—Elvis Presley, Stella Stevens
- HUD BANNON**—(Panavision)—Paul Newman, Melvyn Douglas
- IT'S ONLY MONEY**—Jerry Lewis
- MY SIX LOVES**—(TC)—Debbie Reynolds, David Janssen
- PAPA'S DELICATE CONDITION**—Jackie Gleason, Glynis Johns
- PARIS WHEN IT SIZZLES**—(TC; Panavision)—William Holden, Audrey Hepburn
- PIGEON THAT TOOK ROME, THE**—Charlton Heston, Elsa Martinelli
- WHO'S GOT THE ACTION**—(Panavision; TC)—Dean Martin, Lana Turner
- WONDERFUL TO BE YOUNG**—(CS; TC)—Cliff Richard, Robert Morley

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
- 134 **BIG GAMBLE, THE**—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure comedy
- BROKEN LAND, THE**—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
- 211 **CABINET OF CALIGARI, THE**—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
- 141 **COMANCHEROS, THE**—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
- GIGOT**—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
- HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
- 136 **HUSTLER, THE**—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
- I LIKE MONEY**—D-97m.—(CS; DC)—Peter Sellers, Nadia Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
- 207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
- IT HAPPENED IN ATHENS**—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
- 145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
- 210 **LISA**—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad

- Far Country, The—Reissue..... U-I
- Fate Of A Man..... A3 For.
- Fear No More..... A2 Misc.
- 55 Days At Peking..... C AA
- Five Day Lover..... A2 For.
- Five Finger Exercise..... A2 Col.
- Five Weeks In A Balloon..... A1 Fox
- Flight That Disappeared..... A1 UA
- Flower Drum Song..... A2 U-I
- Follow That Dream..... A1 UA
- Follow That Horse..... A2 For.
- Follow That Man..... A2 UA
- Follow The Boys..... B MGM
- Force Of Impulse..... B Misc.
- Forever My Love..... A1 Par.
- 40 Pounds Of Trouble..... A3 U-I
- Four Horsemen Of The Apocalypse..... A3 MGM
- Freud..... U-I
- Frightened City, The..... AA
- From A Roman Balcony..... For.
- Fury Of The Barbarians..... Col.

G

- Gathering Of Eagles, A..... U-I
- Gay Purr-Ee..... WB
- George Raft Story, The..... A3 AA
- Geronimo..... A2 UA
- Gigot..... A1 Fox
- Gina..... For.
- Girl Named Tamiko, A..... A3 For.
- Girl With A Suitcase..... Par.
- Girls, Girls, Girls..... Par.
- Gold Inside, The..... Col.
- Golden Arrow, The..... MGM
- Goliath And The Warriors Of
- Genghis Kahn..... A-I
- Grand Duke And Mr. Pimm, The..... UA
- Great Escape, The..... UA
- Great War, The..... A3 UA
- Green Mare, The..... C For.
- Greyfriars Bobby..... A1 BV
- Guns Of The Black Witch..... B A-I
- Guns Of Darkness..... WB
- Gun Street..... A2 UA
- Gypsy..... WB

H

- Hand Of Death..... A2 Fox
- Hands Of A Stranger..... A2 AA
- Happy Thieves, The..... A3 UA
- Harold Lloyd's World Of Comedy..... A1 Misc.
- Hatari!..... A1 Par.
- Hell Is For Heroes..... A2 Par.
- Hellions..... A2 Col.
- Hemingway's Adventures Of A
- Young Man..... A3 Fox
- Hero's Island..... A1 UA
- Hey, Let's Twist..... A1 Par.
- Hitler..... A3 AA
- Hook, The..... MGM
- Horizontal Lieutenant, The..... A2 MGM
- Horror Chamber Of Dr. Faustus,
- The..... A3 For.
- Horse Without A Head, The..... BV
- House Of Women..... B WB
- How The West Was Won..... MGM
- Hud Bannon..... Par.
- Hustler, The..... A3 Fox

I

- If A Man Answers..... U-I
- I Bombed Pearl Harbor..... For.
- I Thank A Fool..... MGM
- I Love, You Love..... Col.
- Immoral West, The..... Misc.
- Important Man, The..... For.
- In Search Of The Castaways..... BV
- Incident In An Alley..... A2 U-A
- In The Cool Of The Day..... MGM
- ILike Money..... A3 Fox
- Information Received..... A3 U-I
- Innocents, The..... A3 Fox
- Intruder, The..... SP. Misc.
- Invasion Of The Star Creatures..... A1 A-I
- Interns, The..... A3 Col.
- Invasion Quartet..... A1 MGM
- Iron Maiden, The..... Col.
- It Happened In Athens..... B Fox
- It Takes A Thief..... For.
- It's A Mad, Mad, Mad, Mad
- World..... UA
- It's Only Money..... Par.

J

- Jack The Giant Killer..... A1 UA
- Jason And The Golden Fleece..... Col.
- Jessica..... B UA
- Joker, The..... B For.
- Joseph Desa..... Col.
- Journey To The Seventh Planet..... B A-I
- Judgment At Nuremberg..... A2 UA
- Jules And Jim..... For.

K

• Kid Galahad..... A2 UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

• L-Shaped Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 LaNotte (The Night)..... C For.
 La Notte Brava..... A3 For.
 Lady For A Knight..... UA
 Lancelot And Guinevere..... U-I
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 Lawless Breed The—RE..... A2 U-I
 Lawrence Of Arabia..... Col.
 Leda..... B For.
 Legionnaire, The..... MGM
 Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 Lisa..... A2 Fox
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 Lonely Stage, The..... UA
 Long And The Short And The Tall, The..... For.
 Longest Day, The..... Fox
 Loss Of Innocence..... A3 Col.
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I

M

Madison Avenue..... A2 Fox
 Magic Boy, The..... A1 MGM
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 Manichurian Candidate, The..... UA
 Man From The Dinners' Club..... Col.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance, The..... A2 Par.
 Man Who Wagged His Tail, The..... A1 For.
 Maniac..... Col.
 Manster, The..... A2 For.
 Marines Lets Go..... B Fox
 Mary Had A Little..... B UA
 Mark, The..... B For.
 Mask, The..... A2 WB
 Merrill's Marauders..... A1 WB
 Midnight Story, The—RE..... A2 U-I
 Mid-Summer Night's Dream, A..... A1 For.
 Mighty Ursus..... A2 UA
 Miracle Of Our Lady Of Fatima, The—RE..... A1 WB
 Miracle Worker, The..... A2 UA
 Miracle Of The White Stallions, The..... BV
 Mr. Hobbs Takes A Vacation..... A1 Fox
 Mr. Limpet..... WB
 Mr. Sardonicus..... A2 Col.
 Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Mothra..... A3 Col.
 Music Man, The..... A1 WB
 Murder, She Said..... A1 MGM
 Mutiny On The Bounty..... MGM
 My Geisha..... A2 Par.
 My Six Loves..... Par.
 Mysterious Island..... A1 Col.

N

Neapolitan Carousel..... A2 For.
 Nearly A Nasty Accident..... A1 U-I
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night of Passion—(See During One Night)
 Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B For.
 No Man Is An Island..... U-I
 Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 Notorious Landlady..... A3 Col.
 Nun And The Sergeant, The..... A3 UA

O

• Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 • Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 137 MARINES, LET'S GO—C-104m.—(CS; DC)—Tom Tryon, David Hudson, Linda Hutchins—4846 (8-9-61)—Mediocre war comedy
 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 121 RACERS, THE—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
 205 SATAN NEVER SLEEPS—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—Willard Parker, Merry Anders
 Aug. FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
 Sept. 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRDMAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
 6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marci Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
 6134 EXPLOSIVE GENERATION, THE—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132 GREAT WAR, THE—D-118m.—Vittorio Gassman, Silvano Manganò—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for dualiers—Harvard
 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
 6206 JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
 6203 MARY HAD A LITTLE—C-79m.—Agnes Laurent, Jack Watling—4841 (7-26-61)—Mediocre comedy for lower half—English
 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of International play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123 THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6126 TEENAGE MILLIONAIRE—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly for teenagers (Partly color)
 6135 TOWN WITHOUT CITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
 6137 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
 6128 YOUNG DOCTORS, THE—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives and loves—Drexel-Miller-Turman
 6122 YOU HAVE TO RUN FAST—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordan, Sylvia Simms
 Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
 Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
 May THIRD OF A MAN—Simon Oakland
 June MIGHTY URSUS—Ed Fury, Christina Gajoni
 July BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
 Aug. TOWER OF LONDON, THE—Vincent Price—Admiral
 Sept. HEROE'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
 Sept. PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
 CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
 DR. NO—Sean Connery, Jack Lord—Eon
 GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
 GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
 IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
 KID GALAHAD—Elvis Presley, Gig Young, Lola Albright
 LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
 LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
 MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
 PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
 SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
 TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
 TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 CAPE FEAR—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
 DAY THE EARTH CAUGHT FIRE, THE—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 FAR COUNTRY, THE—MD-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Jula Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 6266 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
 6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Roman—4934 (5-16-62)—Good programmer—English
 6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 6222 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6105 SHAKEDOWN, THE—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
 6214 SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 SPIRAL ROAD, THE—D-145m.—(EC)—Rock Hudson, Gema Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 THAT TOUCH OF MINK—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 TO HELL AND BACK—BID-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
 40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
 FREUD—Montgomery Clift, Susannah York
 GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
 IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
 LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
 NO MAN IS AN ISLAND—Jeffrey Hunter, Barbara Perez
 TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
 TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
 THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
 TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
 UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 155 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
 STORY OF THE COUNT OF MONTE CRISTO, THE—D-132m.—(Dylascope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed aboard
 157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 151 WORLD BY NIGHT—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program
 WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Aug. GUNS OF DARKNESS—Leslie Caron, David Niven
 Sept. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.

COMING

BLACK GOLD—Philip Carey, Diane McBain
 CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
 DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
 GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
 MR. LIMPET—(TC)—Don Knotts, Carole Cook
 NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
 PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
 PT 109—(TC)—Cliff Robertson
 SPENCER'S MOUNTAIN—(TC)—Henry Fonda, Maureen O'Hara
 TERM OF TRIAL—Laurence Olivier, Simone Signoret
 VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon, Linda Darnell

P

•Panlo Button.....WB
 •Panlo In Year Zero.....A-I
 •Papa's Delicate Condition.....Par.
 •Paris When It Sizzles.....Par.
 •Paris Blues.....B UA
 •Password Is Courage, The.....MGM
 •Payroll.....B AA
 •Period Of Adjustment.....UA
 •Phaedra.....U-I
 •Phantom Of The Opera.....A-I
 •Phantom Planet.....A1
 •Pigeon That Took Rome, The.....A3 BV
 •Pinocchio—RE.....Col.
 •Pirates Of Blood River.....A1 Fox
 •Pirates Of Tortuga.....A2 A-I
 •Pit And The Pendulum, The.....Col.
 •Play It Cooler.....A2 UA
 •Pocketful Of Miracles.....A2 A-I
 •Poe's Tales Of Terror.....MGM
 •Postman's Knock.....A2 UA
 •Premature Burial.....A1 MISC.
 •Pressure Point.....WB
 •Primitive Paradise.....UA
 •Prisoner Of The Iron Mask.....A1 For.
 •PT 109.....A1 For.
 •Proper Time, The.....A1 For.
 •Pure Hell Of St. Trinians.....A1 For.
 •Purple Hills, The.....B For.
 •Purple Noon.....B For.

Q

•Queen's Guard, The.....A1 Fox
 •Queen Of The Pirates.....A1 Col.
 •Question 7.....A1 For.

R

•Racers, The—RE.....B Fox
 •Rawhide Years, The—RE.....A2 U-I
 •Reach For Glory.....Col.
 •Reluctant Saint, The.....A-I
 •Reptilicus.....A2 AA
 •Repreve.....Col.
 •Requiem For A Heavyweight.....A3 MGM
 •Ride The High Country.....A3 AA
 •Rider On A Dead Horse.....MGM
 •Riffi In Tokyo.....A1 Col.
 •Ring-A-Ding Rhythm.....A2 For.
 •Risk, The.....A1 UA
 •Road To Hong Kong, The.....A3 WB
 •Roman Spring Of Mrs. Stone, The.....A3 WB
 •Rome Adventure.....A3 WB
 •Roses For The Prosecutor.....For.

S

Safe At Home.....A1 Col.
 Sail A Crooked Ship.....A3 Col.
 Saintly Sinners.....A1 UA
 •Salambo.....A2 Fox
 •Samar.....WB
 •Sammy, The Way-Out Seal.....BV
 •Sand Castle, The.....A1 MISC.
 •Saskatchewan—Reissue.....U-I
 •Satan Never Sleeps.....A3 Fox
 •Satan In High Heels.....MISC.
 •Savage Guns.....MGM
 •Scream Of Fear.....A2 Col.
 •Season Of Passion.....A3 UA
 •Second Time Around, The.....A1 Fox
 •Secret File: Hollywood.....MISC.
 •Secret Of Monte Cristo, The.....A1 MGM
 •Secrets Of Women.....For.
 •Secret Of Deep Harbor, The.....A2 UA
 •Senilita.....Col.
 •Sergeant Was A Lady, The.....A1 U-I
 •Sergeants 3.....A1 UA
 •Seven Seas To Calais.....MGM
 •Seven Women From Hell.....A3 Fox
 •Seventh Commandment, The.....MISC.
 •Shakedown, The.....B U-I
 •Shangri-La.....MISC.
 •Shoot The Piano Player.....For.
 •Siege Of Hell Street, The.....For.
 •Siege Of Syracuse.....B Par.
 •Silent Call, The.....A1 Fox
 •Singer Not The Song, The.....A3 WB
 •Six Black Horses.....A2 U-I
 •Sky Above—The Mud Below, The.....For.
 •Some Like It Cool.....For.
 •Something Wild.....A3 UA
 •Son Of Flubber.....BV
 •Spencer's Mountain.....WB
 •Spiral Road, The.....A2 U-I
 •Splendor In The Grass.....B WB
 •Spider's Web, The.....UA
 •Star Creatures.....A-I
 •State Fair.....A2 Fox
 •Story Of The Count Of Monte Cristo, The.....A1 WB
 •Stowaway In The Sky.....A1 For.
 •Summer And Smoke.....A3 Par.
 •Summer Magic.....BV
 •Summer To Remember, A.....A1 For.
 •Summerskin.....B For.
 •Susan Slade.....A3 WB
 •Sweet Bird Of Youth.....A3 MGM
 •Swingin' Along.....A1 Fox
 •Sword And The Dragon.....For.
 •Swordsman Of Sienna.....MGM

T

Tammy And The Doctor.....	U-I	
Taras Bulba.....	UA	
Tartars, The.....	MGM	
Tarzan Goes To India.....	MGM	
Taste Of Honey, A.....	A3	For.
Teen-Age Millionaire, The.....	A1	UA
Ten Girls Ago.....	U-I	
Tender Is The Night.....	A3	Fox
Term Of Trial.....	WB	
That Touch Of Mink.....	B	U-I
These Are The Damned.....	Col.	
Then There Were Three.....	Misc.	
13 West Street.....	A2	Col.
Thlr Dimension, The.....	UA	
Three On A Spree.....	A3	UA
300 Spartans, The.....	Fox	
3 Stooges In Orbit.....	Col.	
3 Stooges Meet Hercules, The.....	A1	Col.
Three On A Match.....	U-I	
Third Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
Today We Live.....	MGM	
To Hell And Back.....	A2	U-I
To Kill A Mocking Bird.....	U-I	
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
Tower Of London, The.....	UA	
Town Without Pity.....	A3	UA
Tunnel 28.....	MGM	
Trapeze—Reissue.....	UA	
Travels Of Marco Polo.....	AA	
Trojan Horse, The.....	For.	
Trunk, The.....	A2	Col.
Truth, The.....	C	For.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
Two For The Seesaw.....	UA	
Two Little Bears.....	A1	Fox
Two Weeks In Another Town.....	MGM	

U

Ugly American, The.....	U-I	
Underwater City, The.....	A1	Col.

V

Valiant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
Valley Of The Swords.....	WB	
Very Private Affair, A.....	MGM	
Victim.....	SP	For.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....	UA	
Village Of Daughters.....	MGM	
Vrldiana.....	C	For.
Virgins Of Rome, The.....	UA	

W

Walk On The Wild Side.....	SP	Col.
War Hunt.....	A2	UA
War Lover, The.....	Col.	
Warriors Five.....	A-I	
Watch It, Sailor.....	Col.	
West Side Story.....	A3	UA
Weekend With Lulu.....	A2	Col.
What A Carve Up.....	For.	
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
White Slave Ship.....	A-I	
Who's Got The Action.....	Par.	
Wild Harvest.....	B	Misc.
Wild Westerners, The.....	Col.	
Wild For Kicks.....	For.	
Woman Hunt.....	A2	Fox
Woman In July, A.....	Fox	
Wonderful World Of The Brothers Grimm, The.....	MGM	
Wonders Of Aladdin, The.....	B	MGM
Wonderful To Be Young.....	Par.	
World By Night.....	B	WB
World By Night No. 2.....	WB	
World In My Pocket.....	A2	MGM

X

X15, The.....	A1	UA
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Y

You Have To Run Fast.....	A1	UA
Young Doctors, The.....	A2	UA
Young Racers, The.....	A-I	

Z

Zazie.....	For.	
Zotzl.....	A1	Col.

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner

BUFFALO GUN—W-72m.—Marty Robbins, Mary Ellen Kay—4841 (7-26-61)—Mediocre western entry—Globe

CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera

CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programme filler does not jell—Film Group

DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group

EROTICA—NOV-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram

FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for dualers—Sutton

FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for dualers—Sutton

HAROLD LLOYD'S WORLD OF COMEDY—COMP-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental

IMMORAL WEST, THE—NOV-63m.—(EC)—Topanga-Gulch Players—4954 (6-27-62)—Burlesque nudie on westerns misses—Pad-Ram Films Pacifica

INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America

NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe

ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Bawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected

PRIMITIVE PARADISE—DOC-66m.—(C)—Produced and directed by Lewis Cotlow—4842 (7-26-61)—Colorful documentary—New Guinea for the program—Excelsior

SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont

SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films

SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duars—Crown-Int.

SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for dualers—Crown Int.

SHANGRI-LA—NOV-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner

THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made In Italy

VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental

WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America

WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader

CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental

CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor

FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant

KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.

LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental

MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental

NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—Embassy

PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental

RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.

SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America

WHAT A CARVE UP—C-87m.—Kenneth Connor, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—Embassy

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus

BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Molra Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna

CHEATERS, THE—D-117m.—Pacsale Petit, Andrea Parisy, Jacques Charrier—4842 (7-26-61)—Interesting tale of French teenagers—English titles—Continental

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.

GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.

GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert

JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert

JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor

LEDA—D-101m.—(EC)—Madelaine Robinson, Antonella Luaidi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times

LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President

PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor

SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agfacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—Embassy

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Gille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert

TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made Import—English titles—Showcorporation
TRUTH, THE—D-127m.—Brigitte Bardot, Marie-Jose Nat, Sami Frey—4842 (7-26-61)—Lengthy Bardot Import—English titles or dialogue—Kingsley-Int.
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric Import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Boishoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ITALIAN

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—English titles—Embassy
BOCCACCIO '70—COMP.—165m.—(EC)—Anita Ekberg, Romy Schneider, Sophia Loren—4954 (7-11-62)—Three-part import should create stir in art spots—English titles—Embassy
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
NEAPOLITAN CAROUSEL—MU-116m.—(PatheColor)—Paolo Stoppa, Clelia Matania—4842 (7-26-61)—Colorful, entertaining musical for art specialty spots—English titles—Lux
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columba Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

SUMMERSKIN—D-96m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabai, Silvia Pinai—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
DEVIL'S WANTON, THE—D-72m.—Doris Svedlund, Birger Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—English titles—Embassy
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar Bergman Import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-progress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
 (TECHNICOLOR)
 (REISSUES)

17101 Donald's Lucky Day
 17102 Donald's Cousin Gus
 17103 Fire Chief (DD)
 17104 Early To Bed (DD)
 17105 Canine Caddy (MM)
 17106 Springtime For Pluto (P)
 17107 Dog Watch (P)
 17108 Art Of Skiing (G)
 17109 How To Play Baseball (G)
 17110 Mickey's Delayed Date (MM)
 17111 Chicken Little
 17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua18m.
 6442 (Dec.) Wonderful Israel19m.
 6443 (Feb.) Wonders of Philadelphia18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
 6702 (Nov.) Kooky Loopy
 6703 (Dec.) Loopy's Hare-Do
 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
 (REISSUES)

6751 (Sept.) Safety Spin
 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
 6753 (Nov.) Magoo's Masterpiece
 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
 6602 (Sept.) The Magic Fluke
 6603 (Oct.) Imagination
 6604 (Nov.) The Milner's Daughter
 6605 (Nov.) Grape-Nutty
 6606 (Dec.) The Popcorn Story
 6607 (Jan.) Cat-Tastrophe
 6608 (Jan.) Wonder Gloves
 6609 (Feb.) Dr. Bluebird

TWO REELERS
 THE THREE STOOGES
 (REISSUES)

6401 (Sept.) Quilz Whlzz15½m.
 6402 (Oct.) Flfi Blows Her Top15½m.
 6403 (Nov.) Ples and Guys16½m.
 6404 (Jan.) Sweet and Hot17m.
 6405 (Feb.) Flying Saucer Daffy17m.

COMEDY FAVORITES
 (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) ..15½m.
 6432 (Nov.) Pleasure Treasure (Andy Clyde)16m.
 6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) ..18½m.
 6434 (Jan.) The Fire Chaser (Joe Besser)16m.

ASSORTED FAVORITES
 (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert)16½m.
 6422 (Nov.) Parlor, Bedroom and Wrath
 (Vernon & Quillan)16m.
 6423 (Dec.) Flung By Afling (Schilling & Lane) ..16m.
 6424 (Feb.) Flung By A Fling16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE
 (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
 6552 (Nov.) Candid Microphone No. 2, Series 3
 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
 (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
 (METROCOLOR)

W-361 (Sept.) Swltchin' Kitten
 W-362 (Oct.) Down and Outing
 W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION
 (COLOR)
 Ten Pin Tour

D20-5 Speedway
 D20-6 Gold Medal Divers
 D21-1 Symphony In Motion
 D21-2 Bow Test

TRAVELRAMAS
 (COLOR)

T20-1 Porpoise Posse
 T20-2 Pee Wees On Ice
 T20-3 Waters Of Bangkok

NOVELTOONS
 (COLOR)

P20-1 Northern Mites
 P20-2 Micenicks
 P20-3 The Lion's Busy
 P20-4 Goodie The Gremlin
 P20-5 Alvin's Solo Flight
 P20-6 Hound About That
 P20-7 Trick For Tree
 P20-8 Cape Kidnavael
 P21-1 Munro
 P21-2 Turtle Scoop
 P21-3 Kozmo Goes To School
 P21-4 Perry Poppun
 P21-5 Without Time or Reason
 P21-6 Good and Guilty
 P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickens
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Delilah

THE CAT
(COLOR)

C20-1 Top Cat
C20-2 Bopin Hood
C20-3 Cane and Able

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler
7206 (June) Quebec Sports Pageant
7207 (July) City Of The World
7208 (Aug.) Dance Magic
7209 (Sept.) Story Book Wedding

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty
5205 (July) Send Your Elephant To Camp
5206 (Sept.) Honorable Paint In Neck

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble
5227 (July) Taming The Cat
5228 (Aug.) Runaway Mouse
5229 (Sept.) Big Chief No Treaty

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz
4202 (Mar.) Land Of The Long White Cloud

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep
4272 (Dec.) Caramba (CS)
4273 (Jan.) Mabuhay
4274 (Feb.) Leaping Dandies
4275 (Mar.) Pink Land Blue Waters
4276 (Apr.) Bahama Holiday
4277 (May) Fabled Island (CS)
4278 (June) Strlatly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Maglc
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crownl' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Media
4232 (Dec.) After The Ball
4233 (Jan.) Chief Charlie Horse
4234 (Feb.) Woodpecker From Mars
4235 (Mar.) Calling All Cuckoos
4236 (Apr.) Niagara Fools
4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top
9712 (7-21-62) Slick Chick
9713 (8-18-62) Louvre Come Back To Me

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare
9312 (7-14-62) Bird In A Guilty Cage
9313 (8-11-62) Fool Coverage

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico
9003 (5-26-62) Land Of The Trembling Earth

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champlons
9504 (4-28-62) Racing Thrills
9505 (7-7-62) Kings Of The Outdoor
9506 (8-18-62) Water Wizards

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MAN AND WIFE TEAM, familiar with all phases of theatre operations, would like work in small theatre anywhere in New England. BOX A718, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST desires job in Ohio or Kentucky area. 30 years experience. BOX B71B, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST, MANAGER and film laboratory technician, non-union, with very good ideas. 20 years experience. Will accept employment in Florida or California with right party only. BOX C71B, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

UNUSUAL OPPORTUNITY for right person, with experience, to manage a deluxe east coast art cinema. Must know how to run a class operation and build patronage. Write in confidence. BOX D71B, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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(Outside Western Hemisphere)

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correspondence to —

The A-MAN Corner

{ Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

WE PLEDGE

*The Sales
Managers,*

RESOLUTION

Adopted January 8, 1962

WE, the GENERAL SALES MANAGERS of the Major Motion Picture Producing and Distributing Companies, recorded in this document...

Being FULLY AWARE of our responsibilities in supporting "Our Industry's Own" WILL ROGERS HOSPITAL and its companion, The O'DONNELL MEMORIAL RESEARCH LABORATORIES...

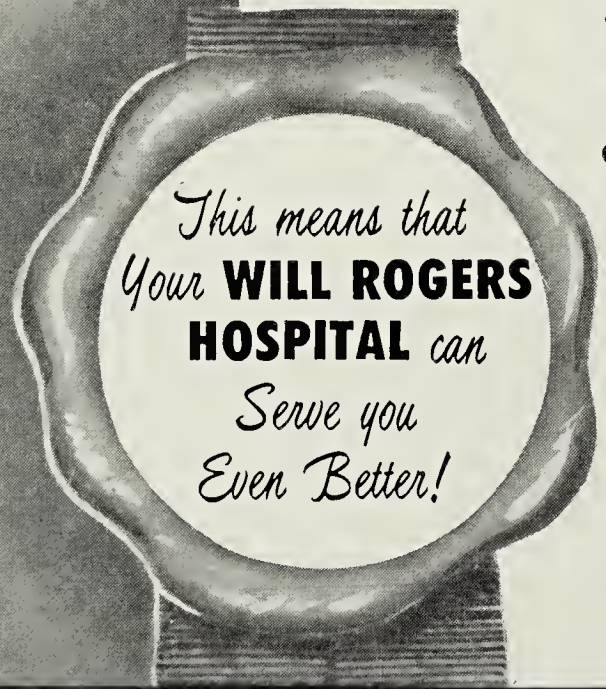
DO HEREBY PLEDGE to give our full support to the Will Rogers 1962 Memorial Fund in the effort to raise the sum of

\$1,000,000

through a concerted SALES MANAGERS' DRIVE within the Motion Picture Industry for funds vitally necessary to conduct the business and programs and growth of our hospital and laboratories—and their accelerated Research Program for the year 1962.

This is recognized as our accepted part of the total responsibility which is shared by all others in the Entertainment Industry, and we exhort all in the Motion Picture Industry to follow the example of the Sales Managers.

OUR SIGNATURES hereunto affixed, attest our pledge and portend its fulfillment.



Morey Goldstein
MOREY GOLDSTEIN •
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The Amusement Industry's WILL ROGERS HOSPITAL AND O'DONNELL MEMORIAL RESEARCH LABORATORIES

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK

MOTION PICTURE EXHIBITOR

JULY 25, 1962

Volume 68

Number 6

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...
**SHOWMEN'S
TRADE REVIEW**
Founded in 1933 by
CHARLES E. "Chick" LEWIS



Industry Battles D.C. Censorship

(See Page 8)

Seven Arts Sets 20 Pics With MGM

(See Page 9)

Lew Wasserman, president, Music Corporation of America, which recently concluded a merger agreement with Decca-Universal, found his corporation faced last week with a government anti-trust suit seeking to bar the merger and force the company to cease alleged monopolistic practices.

The Trade Press—Used And Abused . . . see editorial—page 5

SINGING, LOVING, SWINGING

His Latest! His Greatest!

Launched with a Knockout of a Campaign!

- ★ NATIONAL MAGAZINE ADS!
- ★ FAN MAGAZINE ADS!
- ★ SPECIAL RADIO AND TV SPOTS!
- ★ SPECIAL TEASER AND REGULAR TRAILERS!

A Special Promotion Campaign designed
to make every fan know that Elvis is
swinging as he never swung before!



THE MIRISCH COMPANY

presents

ELVIS Presley

Co-starring

GIG YOUNG

LOLA ALBRIGHT

JOE

Produced by DAVID WEISBART

Directed by PHIL KARL



T'S

**ELVIS!
ELVIS!
ELVIS!**

**ELVIS RINGS THE BELL
WITH THESE SWINGIN' HITS**

"KING OF THE
WHOLE WIDE WORLD"

"THIS IS LIVING"

"RIDING THE RAINBOW"

"HOME IS WHERE
THE HEART IS"

"I GOT LUCKY"

"A WHISTLING TUNE"

**Also on the
RCA Victor EP Record**

Kid Galahad

ACKMAN CHARLES BRONSON

play by **WILLIAM FAY** **COLOR** by **DE LUXE**

HAS
JUST
THE
PUNCH
YOUR
BOXOFFICE
NEEDS!

THRU
UA

from the greatest writer of our times—
Ernest Hemingway—comes
the year's most exciting
motion picture

20th Century-Fox
presents JERRY WALD'S
PRODUCTION OF

HEMINGWAY'S ADVENTURES OF A YOUNG MAN

dramatically brought to life by one
of the finest casts ever assembled.



RICHARD
BEYMER
as Nick Adams



DIANE
BAKER
as Carolyn



CORINNE
CALVET
as Contessa



FRED
CLARK
as Turner



DAN
DAILEY
as Billy Campbell



JAMES
DUNN
as Telegrapher



JUANO
HERNANDEZ
as Bugs



ARTHUR
KENNEDY
as Dr. Adams



RICARDO
MONTALBA
as Major Padula



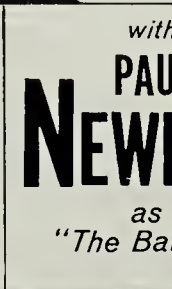
SUSAN
STRASBERG
as Rosana



JESSICA
TANDY
as Mrs. Adams



ELI
WALLACH
as John



with
PAUL
NEWMAN
as "The Battler"



DIRECTED BY
MARTIN RITT
SCREENPLAY BY
A. E. HOTCHESON
Based on stories by
ERNEST HEMINGWAY
CINEMASCOPE
COLOR by DE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



Volume 68 • No. 6

JULY 25, 1962

THE TRADE PRESS—USED AND ABUSED

THE GENERAL REDUCTION in trade paper advertising by distribution in the name of economy raises the question of whether or not trade papers really have a place in this industry. To answer this question, we'll raise a few questions of our own.

What methods would distribution use for the quick dissemination of the following information and what would the cost be if the trade press were not available to do the job:

Information as to reviews—Grosses of pictures—Holdovers—Hypoing special drives—Premiere showings—Censorship problems—Industry meetings—Pre-selling campaigns—Theatre promotions—Removal notices—Changes in personnel—Title changes—Going and coming of important executives—Deaths—Births—Marriages—Legion of Decency information—Advance notice of new releases—Signing of new stars—Selling new faces—Legal matters affecting the industry—News stories, including reported shortages, and the results of such actions—Studio news—Listing of releases and shorts product—and ever so much more.

The only method would be individual printing and mailing of releases—a costly method. These releases would more than likely be dismissed by the recipients as nothing but puff.

Every distributor assembles information of special interest to its own employees and mails it out. This may include standings on sales drives, coming product, etc. But when it is important to reach the industry as a whole or theatremen generally, there is no instrument as effective as the trade press.

We know of one prominent sales executive who boasts to his acquaintances that he buys less trade advertising than anyone else and is still doing okay. Perhaps he is. If so, he is being carried by the efforts of others. Nothing fair about this situation, of course. In fact, you could call it parasitic. He recently dismissed a good portion of his sales help, and exhibitors are complaining that they are not being solicited. Here is an example of false economy at its worst.

We wonder just how long he will continue to be successful, if this is his idea of success. It is interesting to note that the value of his company's stock has declined even more than the market generally, and he personally is selling a bundle. Is this the way a "successful" executive behaves?

Just take a look at the flood of mail that crosses a trade paper editor's desk each morning, and the conclusion must be, *"The trade paper is important, and if I can chisel space for nothing—why not?"*

Formerly there were four national motion picture trade publications circulated on a weekly basis. Today there are only two. If this industry is to prosper, it should have a healthy trade press.

Motion pictures deal in enthusiasm. It is the industry's most important product, and it must be sold within the industry before it can be resold to the public. Distribution's cutback in trade advertising suggests that they have lost faith in their product and themselves. This is probably not the case, but the appearance could be as dangerous as the fact.

A BREACH OF GOOD TASTE

AMERICANS have always believed fiercely in their right to gripe. In a free land, where the state serves the people instead of the other way around, this is an important heritage.

Recently, the Supreme Court ruled that established prayer in public schools violated the Constitutional guarantee of separation between church and state. Many Americans, including some in very high places, disagreed and voiced their protests. This was their privilege. President Kennedy said at the time, *"I think it is important for us—if we are to maintain our Constitutional principle—to support Supreme Court decisions even when we may not agree with them."* Most Americans feel the same way, but that is not to say the courts are infallible.

We find ourselves in disagreement with a court decision also. Recently, the Appellate Court in the State of New York ruled that a four letter word used in the photoplay, *"The Connection,"* was not obscene. We have not seen the picture, but it is difficult for us to see how any level-headed exhibitor would dare to play it with this foul word repeated many

times. It is hard for us to believe that the word is vital to the screenplay. It seems rather that it is there for sensation and will do nothing but embarrass mixed audiences attending motion picture theatres.

The same word used in family groups, in polite society, or between men and women would probably result in a slap in the face.

We have long admired attorney Ephraim London for his winning battles against crackpot forces favoring censorship. We are against any censorship except the self-censorship that arises in the exercise of good taste. *"The Connection"* violates that good taste, however, and this will be one "winning" battle that could set the industry back to the pre-carnival days when anything went. We are certain Mr. London avoids this four-letter word in mixed company.

That's our gripe. We think the courts goofed on this decision. But like the President, we'll continue to support them in practice.

To err is human.

Serving the Reader First—Which Serves the Advertiser Best

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Charles F. Buquo, 69, an area projectionist since 1909, died at Jewish Hospital, Columbus, Ohio, after a brief illness. For six years before his retirement he was at the Twin Drive-In. He was sound operator for RKO Theatres in the area for several years and was operator of the service department of National Supply Company. He is survived by his wife, a sister, and a brother.

Dick Dickson, 65, retired theatre and motion picture executive, died in Cedars of Lebanon Hospital. Born in Fonda, Iowa, he lived in Los Angeles. He was associated with National Theatres and its subsidiary, Fox West Coast Theatres, for 20 years. Posts he held included Southern California division manager and managing director of the Roxy, New York City. From 1943 to 1954 he was co-producer with Harry Sherman Productions, and from 1955 to 1956 was technical consultant to United Artists Theatres. At the time of his death he was managing director of Tackett Shopping Center Estates in Palm Springs. Surviving are his widow, four brothers, and a sister.

Benjamin Domingo, RKO Theatres city manager in Boston, died in his sleep at his Boston home. He was with RKO Theatres for 34 years starting at the Keith Bijou in Boston. Surviving are a brother, and a sister.

Mrs. James A. Prichard, wife of Allied Artists division manager, died at a Dallas hospital. She is survived by her husband, two sons, and her mother. Pallbearers were **Phil Isley, Paul Short, Sam Landrum, Dave Lacey, Bob DeWitt, Ross Bedell, and R. N. Wilkinson**. Honorary pallbearers included the membership of Dallas Variety Club and Texas Club, personnel of Allied Artists, and members of the Dallas WOMPI and the Texas Council of Motion Picture Organizations.

Raymond H. Walsh, a projectionist in the Center, Buffalo, died of a heart attack in Buffalo. He was a member of the IATSE, Local 233.

A. P. Waxman, 69, who handled the introduction of Vitaphone for Warner Brothers Pictures as director of their advertising and publicity department at the birth of sound pictures, died suddenly at Polyclinic Hospital. He worked at various times for RKO-Pathe, Roxy Theatre, Radio City Music Hall, Gaumont British, and ASCAP. He also engaged in stage production. He had been with Stanley Warner for the past nine years in an executive capacity. He is survived by his wife and a sister, of Atlantic City, N. J.

Gold Bands

Al Erlick, editor of MOTION PICTURE EXHIBITOR, Philadelphia, was married to **Barbara Walker**, Riverdale, N. Y., daughter of Mr. and Mrs. George Walker. Miss Walker graduated from Keuka College, Keuka Park, N.Y., and currently does social work for a Philadelphia agency specializing in foster-child care. The couple will honeymoon for four weeks in Europe, visiting London, Venice, Florence, Rome, and Paris.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JULY 23

Second Quarter Sets AB-PT Profit Mark

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the second quarter of 1962 reached a record high for the company at \$2,511,000 or 57 cents a share, Leonard H. Goldenson, president, reported.

Net operating profit for the like period of 1961 was \$2,269,000 or 52 cents a share.

Estimated net operating profit for the first six months was \$5,553,000 or \$1.27 a share as compared with \$5,694,000 or \$1.31 a share for the like period of the previous year.

For the first six months, there was a net capital loss of \$157,000 compared with a net capital gain of \$6,149,000 in the like period of 1961.

Goldenson reported that profit for the ABC broadcasting division reached an all-time high both for the second quarter and the six months. All other operations were also ahead with exception of the theatre division which was off.

Goldenson said that the ABC-TV Network program structure that is scheduled to commence this fall will be reinforced by new affiliated stations in major markets previously not available to ABC-TV on a regular basis. Stations with primary ABC affiliations are expected to be operating in such key markets as Syracuse, Rochester and Raleigh.

Goldenson said the launching of the "Telstar" satellite is expected to usher in a new era of international television communications and noted that the company has already established itself importantly in the field of international television, being associated with 21 television stations in 14 foreign countries.

Goldenson said that while theatre business was off in the first half, the summer season is usually a strong theatre period and a higher level of business is anticipated in the coming months than was shown in the quarters just ended.



Ava Gardner and Charlton Heston chat on the set of Samuel Beaton's "55 Days At Peking." Allied Artists will distribute in the U. S., Canada, Japan and the Near East.



BROADWAY GROSSES

"Mink," "Lolita" Lead Holdovers

NEW YORK—With all holdover product, Radio City Music Hall and Loew's State were tops on the Broadway scene.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"MR. HOBBS TAKES A VACATION" (20th-Fox). Paramount reported that the last five days of the eighth week was \$15,000.

"THAT TOUCH OF MINK" (Universal). Radio City Music Hall, with stage show, garnered \$112,400 for Thursday through Sunday, with \$185,000 claimed for the sixth session.

"LOLITA" (MGM). Loew's State announced \$35,000 for the sixth week.

"EL CID" (Allied Artists). Warner reported \$32,000 for the 14th week.

"HATARI!" (Paramount). DeMille did \$29,000 on the second week.

"BOYS' NIGHT OUT" (MGM). Victoria took in \$18,000 on the fifth week.

"THE MIRACLE WORKER" (UA). Astor stated the ninth week was \$9,000.

"THE SKY ABOVE-THE MUD BELOW" (Embassy). Forum did \$12,500 on the fifth week.

"ADVISE AND CONSENT" (Columbia). Criterion announced \$23,000 for the last eight days, including the seventh week.

"WEST SIDE STORY" (UA). Rivoli reported \$35,000 for the 40th week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace claimed \$18,000 for the 32nd week.

AIP Sees Record Year

LOS ANGELES—American International Pictures already is assured of the most successful year in its history and is on its way to doubling its 1961 gross, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Nicholson and Arkoff made their prediction as they departed for Europe to work out production plans for AIP's "Genghis Khan."

They said that the company's gross already has hit more than 150 per cent of last year's figures, spurred by over \$750,000 theatre gross by "Poe's Tales of Terror" in only two major markets—New York City and southern California.

Another important AIP release, "Panic In Year Zero!", has showed similar strength in first engagements, the executives pointed out.

New High For "UA Weeks"

NEW YORK—A record number of 25,719 prints were shipped during the recently concluded "United Artists Weeks"—June 24-July 7—it was announced by James R. Velde, UA vice-president. The shipments during the drive represented the greatest amount of bookings in the company's history and exceeded the 1961 "UA Weeks" total by 2,040.

The drive was helped by such strong UA boxoffice contenders as "Judgment at Nuremberg," "The Road to Hong Kong," "Follow That Dream," "Geronimo," and "Jack the Giant Killer."

Anti-Trust Suit Filed Against MCA

Govt. Seeks To Prevent Merger With Decca, U-I; MCA Asks Court To Okay Disposal Of Talent Unit

LOS ANGELES—A civil anti-trust suit was filed against Music Corporation of America by the Federal Government. It insisted that the merger with Decca Records and Universal Pictures be dissolved and that the corporation be permanently enjoined from acquiring their assets.

MCA already owns Revue Productions and Revue Studio. The studio was purchased from Universal for \$11,250,000, and Universal is now a tenant on a portion of the property and pays \$1,000,000 a year in rent.

The Screen Actors' Guild and the Writers Guild of America, West, were named as co-conspirators, but were not listed as co-defendants, and neither were any officers of MCA.

The complaint alleged that since the corporation was the most important talent agency as well as a producer of television shows, the combination enabled it to restrict competition in violation of the anti-trust laws. By means of its power, the complaint said, the corporation was able to win a dominant position for its television shows on prime network time. By its control of talent, MCA, the complaint continues, demanded payments for facilities not supplied, and had lured talent from other agencies.

MCA struck back by making an application in U.S. District Court for a dismissal of the Government's restraining order which prevents MCA from disposing of its talent agency. One of the major points of the Government's suit is that MCA used the power of the talent agency to restrain competition in television production.

MCA has made it clear for some time that it intended to give up its talent agency, setting a date of dissolution not later than July 18.

The Government's restraining order seemed puzzling since it said the talent agency gave MCA unfair competitive advantages while MCA was attempting to abandon the agency.

One explanation was that if, when the anti-trust suit is brought to trial, MCA no longer has its talent agency, it could weaken the Government's case.

Another reason was the Government's knowledge that unless the company could abandon its talent agency it might be unable to continue its production plans in television and expand into movie production and distribution.

According to regulations of the Screen Actors Guild, a talent agency may not be a producer at the same time. Until then, MCA had been able to do both by means of a waiver from the guild.

The Government in its suit took cognizance of this dual position of MCA and accused the SAG of having accorded privileges to MCA by granting to it a waiver permitting it to be a talent agency and a television producer at the same time.

The Screen Actors Guild denied the Government's allegations and stated that it had announced the ending of waivers last year and that MCA was not the only talent agency to have received such waivers.

A third possible reason that prompted the Government to seek the restraining order

Loew's Earnings For Third Quarter Total \$493,300

NEW YORK—Laurence A. Tisch, chairman of the board of Loew's Theatres, Inc. announced that for the thirty-nine weeks ended May 31, 1962, gross revenues amounted to \$29,619,000. After providing for income taxes of \$1,706,000 and depreciation of \$2,273,000, a net income of \$1,661,900, equal to 62¢ per share of common stock was realized.

For the comparable period last year, gross revenues amounted to \$30,082,000, and after providing for \$1,891,000 for income taxes and \$2,079,000 for depreciation, a net income of \$1,628,800, equal to 61¢ per share of common stock was realized.

Net income for the third quarter ended May 31, 1962 was \$493,300 equal to 18¢ per share, and for the comparable quarter last year was \$675,100, equal to 25¢ per share.

Lewis Leaves ACE

NEW YORK—In what was termed "a cordial separation," Merlin Lewis resigned as administrative secretary of the American Congress of Exhibitors. Lewis had been secretary of ACE since its inception in 1958.

Lewis' resignation was accepted with "considerable regret," said Emanuel Frisch, ACE chairman, who made the announcement. Frisch also said that no action was taken to name a successor to Lewis.

Lewis stated that he will continue as executive secretary and treasurer of Theatre Equipment and Supply Manufacturers Association.

"Jack" Newest In "Showcase"

NEW YORK—"Jack the Giant Killer" opens on July 25 as the "Premiere Showcase" attraction in midtown Manhattan and in a group of major theatres in the metropolitan area. This will be the second motion picture which United Artists will have in release at the same time by means of its revolutionary "Premiere Showcase" system, which presents films first-run on Broadway and in theatres in the Greater New York area.

was that it might make certain that the break between MCA and its talent agency was complete.

The Government said there was a possibility a criminal anti-trust suit would be filed against MCA in addition to the civil suit. The Federal Grand Jury that has been investigating the corporation since last November has not been discharged and can be retained for a total of 18 months.

MCA denied the Government's allegations in the affidavit filed by its president Lew R. Wasserman.

The Government is said to have fought for the restraining order because it believed that if the company were permitted to dispose of its agency in its own fashion it would manage, somehow, to retain control of it. It is skeptical, for instance, of MCA's avowed intention to turn over its talent agency to its employees without charge.

MCA counsel claimed, "The Government is inconsistent. They want us to be out of the agency business, but the order prevents us

(Continued on page 12)

El Paso Theatres Forced To Integrate

EL PASO, TEX.—The integration ordinance which the City Council passed over the mayor's veto, went into effect here the following day. It provides a fine of up to \$200 for persons who refuse service in a hotel, motel, restaurant or motion picture theatre to any person solely on the basis of his race, color or religion.

Mayor Ralph E. Seitginger had vetoed an ordinance with the following explanation: "The manner in which this ordinance was forced without notice or consideration indicates that further study should be given to this act. I, therefore, as mayor of this community, wish to veto ordinance No. 2698 which concerns itself with forbidding discrimination only in certain public places as not being to the best interests of this community at this time. I want to do everything in my power as mayor of this city to prevent strife among any of its peoples."

He said "El Paso has long been considered a great international city, particularly in this field of human relations. In Texas we have been acclaimed as the most appreciated city when it comes to all prejudices as concerns race, color or creed.

"San Antonio now has taken the lead and as I understand accomplished complete voluntary integration. This was done after four to six months of work and conference on the subject. This can and should be done on a voluntary basis in our own community. Everyone is better off without force. No law or ordinance should be passed without full consideration hearing of all elements who are involved or who might be affected.

"The field of integration is one that is quite touchy. This fact should be considered to the benefit of all concerned. Legislation of large moral issues should be approached cautiously and with wide consideration. El Paso is now ready for this step on a voluntary basis. The El Paso Restaurant Association, the motion picture theatres, the El Paso Hotel-Motel Association have agreed to this on a voluntary basis.

"I feel that no forced situation as by law would be to the best interest of this community at this time. Voluntary compliance accomplishes the end of an ordinance on the books which could be a source of contention. I further feel that a legislated act in this field strains a relationship between customer and businessman that is not in the best interests of human relationships.

"Since I have been in public office I have never been a party to an ordinance or law which affected a segment of this community that I didn't consult with or counsel with parties involved. I feel it is the duty of the people in authority to be understanding in this field, and to use authority of force by law with discretion."

Atlanta Censor Suit Heard

ATLANTA—A hearing has been set for today (July 27) by Judge Claude Shaw on the suit filed by Columbia Pictures to test validity of Atlanta's film classification ordinance. The suit challenges the constitutionality of the law which requires that film be submitted to a reviewing board for rating as "approved," "unsuitable for the young" or "objectionable."

Congress Hears Industry Spokesmen Against D.C. Censorship Proposal

WASHINGTON, D.C.—A House District Subcommittee was told by industry witnesses that proposed film classification regulations in the District of Columbia were unconstitutional and would be useless in protecting juveniles. The bills also set up censorship of radio and television.

Mrs. Margaret G. Twyman, MPAA's director of community relations, told the subcommittee that the basic assumption that films are responsible for juvenile delinquency is in error. She said a film labelled "Adult" would attract youth. The "danger" in classification, she said, is that "such a move would blind parents to the real causes of their children's behavior and give them a feeling of false security as they reject one more area of parental responsibility." She urged that a concerted effort be made to inform schools, churches, libraries, and other institutions where information on films could be procured, suggesting that the 10 organizations making up the Film Estimate Board and The Green Sheet be used.

MPAA's censorship attorney Barbara Scott, said the bills violate constitutional free speech protections for films, and that their classification provisions make them doubly unconstitutional. She noted that no classification law has withstood the test of the courts.

A. Julian Brylawski, who is in his 40th year as president of the local theatre owners' association, said that charges against films on grounds of contributing to juvenile delinquency have never been proven, adding that exhibitors do not condone the showing of immoral and objectionable films.

"We know," he said, "that they are bad business . . . and a quick dollar pickup . . . but with a long period of atonement."

Brylawski further said that classification laws would never work in the U.S., adding that "it has been dropped or forbidden in every state or municipality that has tried it." He asked, "Who can say how old a person is?" and pointed out that a big majority of Washington patrons live in suburban Maryland and Virginia. He contended that putting up an "Adults Only" sign might make "forbidden fruit" of the films concerned.

Brylawski said, "I have never had a good word for censorship in my life, but I would prefer it to classification which is not only dangerous and capricious, but simply does not work."

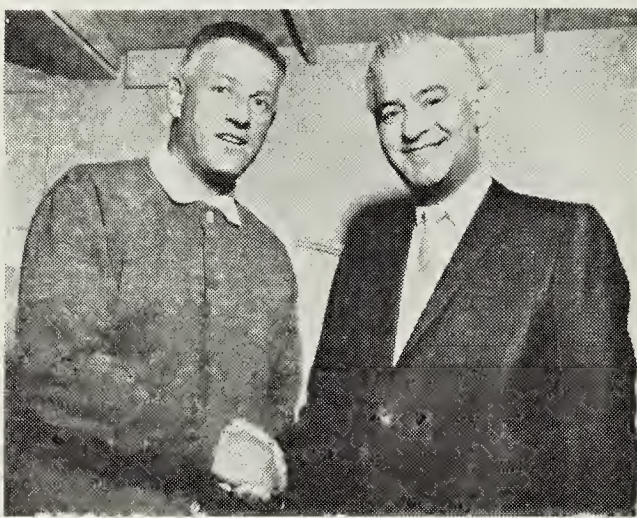
He pointed out that theatre managers, doormen, and cashiers could be made criminals for not being able to tell a person's age and for thinking a film was okay.

NBC vice-president Howard Monderer told the subcommittee that municipal establishment of laws regarding what could be broadcast would make "unworkable any national system of broadcasting," adding that Federal Courts have prohibited the states from passing broadcast censorship laws on the grounds that Congress has provided that all such legislation should be federal in nature.

The witnesses who appeared are but few of a larger group who remain to be heard at a later session, date of which has not been announced.

New Theatre For Charlotte

CHARLOTTE—A luxurious 1,000 seat theatre will be built in the Park Road Shopping Center, Charlotte, by Wilby-Kincey Theatres.



Stanley Kramer, who will produce and direct "Ship Of Fools" in 1963 upon his return to Columbia, meets Sol Schwartz, right, Columbia vice-president in charge of west coast operations.

Forsyth To Rank Home Office

TORONTO, CANADA—E. G. Forsyth, assistant general manager of Odeon Theatres, will leave his position at the request of the Rank organization to assume a senior executive position in Rank's UK. operation.

Forsyth will return to London at the end of the month after ten years of service to the Canadian film industry.

Appeal May Block "Connection" Showings

ALBANY—The understanding here is that, pending a decision by the Regents on an appeal from the decision of the Appellate Division annulling the board's ruling "The Connection" can not be licensed because use of a four-letter word makes it "obscene," no showing of the picture in New York State is permissible.

Charles A. Brind, Jr., counsel for the Regents, has strongly indicated to Ephraim S. London, attorney for The Connection Company, that an appeal is contemplated. The Regents have 60 days in which to file notice of appeal.

The next meeting of the Regents will take place in Albany on Aug. 23-24. The belief is the board will vote to have an appeal taken on "The Connection."

The likelihood is that Dr. Brind's view will bear great weight, as will that of Regent Joseph W. McGovern, New York City, a practicing attorney, a professor of law at Fordham University, and a member of the Regents' review committee on motion pictures.

Meanwhile, there have been reports that consideration be given to some sort of a declaration setting forth, clearly and concisely, the Regents' and the State Education Department's position on "censorship." A series of unfavorable court decisions, on the Federal and State levels, have made the effective administration of the licensing statute very difficult.

SALUTE TO UA's SHOWCASE

It is the primary purpose of a trade paper to keep its readers properly informed and to take a stand on issues of importance. With that thought in mind, MOTION PICTURE EXHIBITOR editorialized (May 23 issue) on the proposed United Artists "Premiere Showcase" sales policy in the New York area. We did not agree with the plan and said so, inviting UA to reply.

Later (June 6 issue), we took another look at the entire problem of clearance and the peculiar nature of the New York metropolitan market and publicly changed our mind. We saw that the "Premiere Showcase" release plan made considerable good sense. In all this time, there was not a single word of criticism from UA because of our opposition. They preferred to let the record speak for itself.

Well, the returns are beginning to show that UA was right and that our second thoughts on the subject hit the mark squarely. Here are the facts.

"ROAD TO HONG KONG," first of the "Showcase" features, played in 13 theatres without a Broadway showing and grossed \$21,000 on the first day, a commendable figure. Now along comes the second "Showcase" film, "BIRDMAN OF ALCATRAZ," showing in 11 theatres, including the Astor on Broadway, and the results are fabulous, a whopping \$37,626. Note the comparisons:

At the Colony, White Plains, with 600 seats, "BIRDMAN" opened on a Wednesday with \$1,398. "SOME LIKE IT HOT," blockbuster of a few seasons ago, on its first Saturday in this same theatre took \$1,082.

Brandt's Yonkers, Yonkers, took in \$978 on the opening day of "ROAD" and \$2,158 for "BIRDMAN." Plainview, Plainview, L.I., garnered \$2,207 for "ROAD" and \$4,001 for "BIRDMAN." Flushing registered \$2,788 for "ROAD" and \$5,613 for "BIRDMAN." Kingsway, Brooklyn, reported \$2,530 for "ROAD" and \$5,778 for "BIRDMAN." Luxor, Bronx, tallied \$899 for "ROAD" and \$2,470 for "BIRDMAN." (This theatre took in \$2,272 for the high grossing "SAYONARA" on its first Saturday, while all "Showcase" openings are on Wednesday.) In Huntington, "ROAD" got \$1,456, while "BIRDMAN" tallied \$2,763. The Green Acres, Valley Stream, reported \$2,932 for "ROAD" and \$4,991 for "BIRDMAN." ("LOVER COME BACK" at this house got \$4,212 in a Saturday report.)

That brings us to the Broadway showing at the Astor. Was it hurt by the simultaneous showings elsewhere in the metropolitan area? Judge for yourself. "BIRDMAN" soared to a big \$5,863 on opening day. For comparison, it can be noted that "RUN SILENT, RUN DEEP" opened at this house to \$5,417, while "THE APARTMENT," which was to roll up a \$7,000,000 gross, registered \$6,130 on opening day. Both these films played the house as exclusive first-runs.

UA is off and running, and congratulations to Arnold Picker, Jim Velde, Gene Picker and all the others who have come up with a terrific new idea.

JAY EMANUEL

Construction Starts On New Moss House

FORT LEE, N.J.—The B. S. Moss theatrical interests have leased, on a long-term basis, the 850 seat, luxury motion picture theatre now under construction at the Linwood Park Shopping Center, Fort Lee, N.J., it was announced by Charles B. Moss, president of the B. S. Moss Enterprises, and Sidney Sarner, owner of the center.

The theatre, which is yet to be named, will incorporate all modern conceptions for the ultimate in design, utility, and comfort. Patrons will have use of the large parking area of the adjoining shopping center. A gala opening is scheduled for this Christmas.

The theatre will be equipped to show 35mm, wide-screen, CinemaScope, and the huge 70-mm "wall-to-wall" picture, in conjunction with transistorized stereophonic sound.

Charles B. Moss will dedicate the theatre to a policy of presenting quality films from Hollywood and abroad, similar to that of the company's Mall, Paramus, N.J.

Max M. Simon, noted New York architect, designed the new theatre, in conjunction with John J. McNamara.

The auditorium, of "intimate" design, will have staggered seating, with a full 40 inches of space between rows. Foam-rubber seats will offer living-room comfort.

There will be no proscenium arch or stage curtain, following the new trend in theatre construction. Instead, the screen will be framed in a white-walled environment that will reflect the predominant color values of the projected image and create the illusion of audience participation by extending the image into the auditorium.

To enhance the modern decor of the spacious lounge area, Moss will maintain a permanent exhibit of contemporary American art, which will be periodically changed. An integral part of the lounge will be devoted to a coffee corner.

Friedman Leaves UA

NEW YORK—Samuel J. Friedman has resigned as national publicity director of United Artists Corp., effective Aug. 10th. John L. Toohey, who has been serving as his assistant, will leave at the same time.

Joint Allied-TOA Telegram Asks Film Company Position On Pay-TV

NEW YORK—John H. Stemmler, president of Theatre Owners of America, and Marshall H. Fine, president of Allied States Association, called upon the presidents of all major film companies, in a jointly-signed telegram, to state their company's policy on serving film to pay television.

The telegram, an unprecedented cooperative effort by the two national exhibitor organizations, signified the deep concern of Allied and TOA that the film companies might be considering serving film to the Hartford Phonevision or any other future pay tv test on a first-run or subsequent run availability, in competition with theatres.

The two presidents asked the film company heads "by return mail or letter telegram" to let them know "your company's present and future policy" on the servicing of film to pay television.

The telegrams were sent to Steve Broidy, president of Allied Artists; Irving Ludwig, president of Buena Vista; A. Schneider, pres-

20 Co-Productions With MGM Top Huge 50-Film Seven Arts Program

NEW YORK—An elaborate production program of more than 50 major motion pictures and Broadway theatrical presentations has been revealed by Seven Arts Productions, Ltd. The announcement was made by Eliot Hyman and Ray Stark, heads of Seven Arts, in the company's annual report.

The report makes public for the first time a recent agreement with Metro-Goldwyn-Mayer for the development, co-production, and co-financing of some 20 major motion picture attractions over the next several years. The agreement, according to the report, is believed to be the largest single pact ever negotiated with a major distributor by an independent producing company.

In addition to the production of feature motion pictures, the agreement calls for Seven Arts and MGM to join in the production of Broadway plays and to share the contracts of a number of major performers already committed to Seven Arts.

Included in the Seven Arts-MGM deal are: "Lolita," "The Main Attraction," starring Nancy Kwan and Pat Boone; "Tamahine," starring Nancy Kwan; "The Night of the Iguana"; "A Global Affair," starring Bob Hope; Norman Krasna's "Sunday in New York"; Somerset Maugham's "Of Human Bondage"; "Kowloon"; Joshua Logan's "The Careful Man"; Rumer Godden's "A Candle for St. Jude"; Fred Coe's production of Tennessee Williams' "This Property is Condemned"; "Film of Memory," to be produced on Broadway prior to filming; "The Wild Affair"; "Meet Me in Monte Carlo," starring Nancy Kwan and Alain Delon; "Not That Kind of Girl"; and "The New Adventures of Robinson Crusoe."

Other agreements in the report include four pictures with 20th-Fox, "Gigot," "The Other Side of the Mountain," "The Disenchanted,"

"Best Of Enemies" Bows

NEW YORK—"The Best of Enemies," the new comedy-drama produced by Dino De Laurentiis, will have its American premiere at the Fine Arts on Aug. 6.

ident of Columbia Pictures; Joseph Vogel, president of MGM; Barney Balaban, president of Paramount Pictures; Spyros P. Skouras, president of 20th-Fox; Arthur Krim, president of United Artists; Milton Rackmill, president of Universal Pictures; and Jack Warner, president of Warner Bros.

The full text of the wire was as follows:

"The nation's first pay tv experiment is now an actuality in Hartford, Conn. Its sponsors testified under oath that they intend to show first-run motion pictures, and will compete with motion picture theatres for this run. Representing many of your long-time motion picture theatre customers who for the past nine years have opposed pay tv, and who will continue to oppose it by all legal means, we are convinced that the showing of first and subsequent run motion pictures on pay tv is economically unsound for the entire industry. You have it within your power to make a decision on this important matter, and we ask you to let us know your company's present and future policy by return mail or telegram."

and "The Hunt for Kimathi."

Warner Bros. will release for Seven Arts the current "Story of the Count of Monte Cristo"; "Panic Button," "What Ever Happened to Baby Jane," the Robert Aldrich production starring Bette Davis and Joan Crawford; and "The Enchantress," starring Robert Mitchum.

"Two for the Seesaw," being filmed in association with the Mirisch Company, is slated for release by United Artists in the fall.

In addition to the films committed to major distributors, Seven Arts has embarked on a number of major projects with no prior releasing arrangements.

These include Elia Kazan's "America! America!," formerly called "The Anatolian Smile"; Robert Rossen's production of "The Hostage"; James Harris and Stanley Kubrick's "Dr. Strangelove: or How I Learned to Stop Worrying and Love the Bomb"; "Mrs. Arris Goes to Paris"; John Huston's "The Lonely Passion of Judith Hearne"; and films to be made by Vittorio De Sica, Richard Brooks, Sandy McKendrick, Kenneth Hyman, and Tony Richardson, among others.

The film and stage production program, as detailed in the Seven Arts report, supplements the increased television activity carried on by the company's subsidiary, Seven Arts Associated Corp. In addition to distributing post-1948 Warner Bros. and post-1950 20th-Fox pictures to television, Seven Arts is increasing its activities in the production and distribution of a number of tv series including "The Boston Symphony" and England's "Armchair Theatre."

The present annual report covers the second year of Seven Arts new management in which earnings of \$1,100,555 after taxes was achieved, equivalent to 85 cents a share, as compared with a loss of \$1,090,212 in 1960.

"Mink" Makes Million at Hall

NEW YORK—"That Touch of Mink," Universal-International's romantic comedy, hit the \$1,000,000 theatre gross mark at Radio City Music Hall in New York on July 18 at 34½ days topping the previous mark of 37½ days set by "Operation Petticoat" as the Christmas picture in 1959 and marking the first time a film has been able to achieve this distinction so early in the 30-year history of the Music Hall and probably any theatre in the world.

The picture has already set several new marks in its five weeks at Radio City Music Hall and by the end of its fifth week had rolled up the largest cumulative theatre gross in five weeks of any picture to play the Music Hall including all Christmas and Easter holiday shows. With over \$1,000,000 on its first five weeks after four successive record-breaking weeks over \$200,000, "That Touch of Mink" was running well ahead of every previous attraction with little slackening of its record-breaking pace as it starts its sixth week.

Arnold Named Pres. of AMPA

NEW YORK—Ted Arnold, national publicity director of Loew's Theatres, is the new president of the Associated Motion Picture Advertisers, Inc.

He was elected at a closed membership meeting at the Blue Ribbon Restaurant in New York City, to succeed Al Floersheimer.

TOA's Stembler Warns Of Dangers In Brokerage Control Of Film Firms

OLD POINT COMFORT, VA.—John H. Stembler, president, Theatre Owners of America, told the annual convention of the Virginia Motion Picture Theatres Association at the Chamberlain Hotel that he feared the resignation of Spyros P. Skouras as president of 20th-Fox and the "possibility" that the company "could now come under the control of stock brokerage interests" might have "serious effect upon all of us."

"Skouras has been a tremendous constructive force in our industry, and without his company's product during the past decade when picture making declined so drastically, we all would have been in real trouble," said the TOA head. "In recent years, virtually a third of all the pictures put into general release for all theatres and sold at terms by which you had a chance to make some money came from Fox. This is in contrast to the many pictures in current release which are sold to us at high prices for selective runs only and do not therefore provide the flow of pictures necessary to operate our theatres."

"Fox's current problems were precipitated by the stock brokerage interests on its board of directors who were rightfully concerned with the company's heavy losses during the past two years. Yet Darryl Zanuck, the producer who is one of Fox's largest stockholders, said that stock brokers are no more qualified to pass upon picture making than he (Zanuck) is to plead a case in court or advise on stock. Stock brokerage interests are solely in short-term profits, in which liquidation is an equally acceptable choice to making motion pictures. This is in striking contrast to Skouras' sense of responsibility to his theatre customers."

Stembler told the Virginia theatre operators that "we as exhibitors have a great interest that Skouras' philosophy will be continued by Fox's management."

In connection with censorship and mandatory classification, Stembler suggested that the exhibitors "continue to use discretion and good taste" in their advertising "to avoid unnecessarily antagonizing our critics," and that they consider voluntarily rating their attractions in their newspaper ads, in their lobbies, and in their screen trailers.

"There may be a day when our industry voluntarily sets up a universal rating system," Stembler said, suggesting that until then, "If individual theatres will do the same thing on a local scale, they will not only take positive steps to hold off governmental mandatory classification, but will provide parents with the necessary tool to control the movie attendance of their children."

In connection with the product problem, Stembler said that "it is incomprehensible to me that the film companies and the producers do not recognize that theatres can not prosperously subsist on a few short holiday release periods when there are long, long periods of losses in between. Surly they should also realize that by holding back their pictures for a few prime playing times they are forcing their films into direct competition for play-dates with the best pictures our creative industry can produce. Certainly they should see merit in the fact that by releasing a good picture during a period of few releases they can command both more and longer play dates, so that, if the picture has legs, the receipt potential is good. Yet, unless it suits their convenience, the film

IENTE Maps Convention Agenda For Sept. 11-14

BOSTON—The 31st annual regional convention of Independent Exhibitors of New England, a unit of Theatre Owners of America, Inc., will be held Sept. 11 to 14 at the Belmont, West Harwich, Cape Cod, Mass.

This once a year event is perhaps the most important, as it is the only ideal opportunity for theatre owners, distributor personnel, advertising representatives, concession and equipment men, to get together for discussions and gay social activities.

Julian Rifkin, president, has appointed the following to the convention committee:

W. Leslie Bendslev, Edward Bloomberg, Edwin Fedeli, Ray Feeley, Henry Gaudet, Norman C. Glassman, Malcolm C. Green, Ben Greenberg, James Guarino, David Hodgdon, Arthur K. Howard, Frank T. Le Page, Albert B. Lourie, Edward S. Redstone, Richard A. Smith, and Barnet Yanofsky.

Carl Goldman, executive secretary of the organization, will coordinate all convention activities.

Levy Urges Exhibs To Work Out Splits

OLD POINT COMFORT, VA.—The recent Department of Justice and Federal Court rulings that exhibitor splitting of product is legal when it has the consent of distributors, should be the means of "uprooting and eliminating" competitive bidding, Herman M. Levy, general counsel for Theatre Owners of America, told the annual convention of the Virginia Motion Picture Theatres Association at the Chamberlain Hotel here.

"It is, therefore," Levy said, "the proper time to call on all distributors to consent to fair and reasonable splits that exhibitors agree on, and to call on all exhibitors to bend every effort to work out fair and reasonable splits, to the end that competitive bidding will be uprooted and eliminated."

"It is a demand by the times, and by the economics of the industry," Levy declared.

Approval of a splitting of product was voiced during a hearing before the U.S. District Court on an application of the National General Corporation for permission to build a theatre on the west coast, last month. The Department of Justice indicated during the hearing that it had no objections to exhibitor product splits if the distributors agree, and the Court, in its ruling on the application, affirmed this acceptance of splits.

companies seem to prefer to stick with the now traditional holiday release pattern.

"Because of this serious lack of film this fall, TOA is working with the most experienced theatre film buyers in our industry to explore how the film companies might be induced to move up future releases into October. We are seeking a practical means of approaching the film companies to point out to them the seriousness of the situation. This program TOA will pursue for you and all exhibition."

Pickus Heads ACE Research Committee

NEW YORK—Albert Pickus was named chairman of a new ACE committee to explore the possibility of an intense research project for the benefit of all exhibition, it was announced by Emanuel Frisch, ACE chairman, following a meeting of the ACE executive committee.

Frisch announced also that the shorts subject program previously announced as an ACE project, would very shortly be put into effect.

Two members of the new committee are to be selected from each of the five trade association founder members of ACE, following which a meeting will be held to explore setting up a research program to be far reaching and comprehensive, Frisch said.

The five associations from which research committee members are to be selected are Allied States Association of Motion Picture Exhibitors, Independent Theatre Owners (N.Y.) Metropolitan Motion Picture Theatres Association, Southern California Theatre Owners Association, and Theatre Owners of America.

The shorts subject program, delayed for some time because of technical difficulties, will go forward immediately, Frisch said, with the belief that prints for this program will be available to theatres in late summer.

Those present at the meeting, in addition to Frisch, where John Stembler and Al Pickus, representing TOA; Marshall Fine and Irving Dollinger, representing Allied; Morton Sunshine, representing Harry Brandt and Max Cohen of ITOA, both of whom are ill; Martin Newman, representing Leslie R. Schwartz of MMPTA, who was out-of-town; and Merlin Lewis of ACE.

NFS Handles MGM Prints

NEW YORK—In a move that will result in a further streamlining of branch distribution operations, Metro-Goldwyn-Mayer, Inc., has entered into an agreement for National Film Service to take over the physical handling of motion picture prints in each of MGM's exchange centers.

The agreement is effective Aug. 19 in each city except New Haven, where National Film Service already is handling the prints, and in Philadelphia, where MGM is part of a centralized shipping group.

The announcement was made by Robert Mochrie, MGM's general sales manager; Chester M. Ross, executive vice-president of National Film Service; and Burton Robbins, president of National Screen Service.

National Film Service will do all the inspecting and shipping of prints, taking over the complete "back room" operation.

AIP "Khan" Budget Highest

HOLLYWOOD—Biggest budgeted production in the history of American International Pictures, "Genghis Khan" with an allocation of \$4,500,000, was announced for a Jan. start by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

Nicholson and Arkoff said that "Genghis Khan" based on the infamous historical character, will be produced in Europe and in Hollywood with big-name American and European stars. The adventure spectacle will be filmed in 70mm and Technirama with release scheduled on a roadshow basis for Christmas, 1963.

The American International executives leave on July 19th for overseas where they will inaugurate production plans for "Genghis Khan".

Lippert Theatres Adds Nine Houses to Chain

HOLLYWOOD—The tide of exhibition has turned except for pessimists, Robert L. Lippert said yesterday in announcing formation of new theatre chain, Oregon-California Theatres, Inc. and expansion of his existing Lippert Theatres chain in California.

Lippert's new chain consists of four hard-tops (Criterion and Holly in Medford, Ore., Varsity in Ashland, Ore., and Broadway in Yreka, Calif.) and two drive-ins (Starlite and Valley in Medford), all formerly owned by ElectroVision Corp.

Last week's additions to the dozen drive-in and hard-top Lippert Theatres were the State in Dinuba, Corcoran in Corcoran, and Royal in Sanger, all in California.

Lippert, who is also the executive producer of Associated Producers, Inc., hailed the year's improvement in box-office, attendance, and the number of theatres operating.

"Fear and apathy are the primary red-ink factors in exhibition," Lippert said. "Confidence in exploitation breeds new business, with emphasis on promotion and inventive selling of good product. The exhibitor has to go out and drag in the customers today with a selling campaign that sparks genuine interest. He can't sit back and expect them to come to him."

Use of a traveling "pep-man" from his organization to tour both chains regularly was announced by Lippert. In addition to stimulating operating personnel on product and operations, the circuit-riding rep will be set by Lippert for talks with local groups and civic organizations.

Allied Units Plan Meet

NEW YORK—Two open business sessions are scheduled for the Allied Theatre Owners of New Jersey and Allied Theatre Owners of New York State joint conventions at the Concord Hotel, Kiamesha Lake, New York, Aug. 6-9.

William Infald, president of the New Jersey unit, will preside over the first session, which will be devoted to the many problems confronting the nation's exhibitors today. While no definite agenda has been announced so far, it is certain that among the items that will come up for discussion are toll tv, unfair 16 mm competition, "disorderly" releases, shortage of prints, and special handling of pictures.

The second meeting will be a business building session. Sidney J. Cohen, president of the newly formed New York state organization, will preside over this one.



The NEW YORK Scene By Mel Konecoff

DENVER UNVEILING—We arrived in this city along with approximately 399 other guests representing press, production, and exhibition to witness the first Cinerama production to go dramatic. "THE WONDERFUL WORLD of the Brothers Grimm," and the result was a wonderful and interesting entertainment.

This world preview was held here because the Cooper Cinerama Theatre is claimed to be the newest and most modern entertainment center in the world. It is a beautiful theatre—the only one we know of that has ash trays attached to the walls between the many urinals.

The guests from as far away as Manila, Tokyo, Paris, and Switzerland arrived via five specially chartered jet airliners as well as on regularly scheduled flights, and were impressed with the color, scope, and entertaining aspects of the film, which makes for fine viewing for spectators in the age group of eight to eighty.

The process seems essentially the same as previous presentations with the seams separating the three portions of the screen still visible when the picture has light backgrounds. Once the film gets rolling, though, the distraction is easily forgotten. The lives of the Brothers Grimm offer a wonderful dramatic and romantic story with roles played by a cast that includes Laurence Harvey, Karl Boehm, Claire Bloom, Barbara Eden, Walter Slezak, Oscar Homolka, Yvette Mimieux, Russ Tamblyn, Terry-Thomas, Buddy Hackett, Beulah Bondi, and Jim Backus. Henry Levin shared directorial honors with George Pal, and a fine job they both did, with Pal concentrating on the puppet sequences in addition to producing the film.

The program included a luncheon hosted by MGM president Joseph Vogel and Cinerama president and chairman of the board Nicolas Reisini, a trip to the historic mountain city of Central City, greeting from Governor McNichols and special displays of the advertising, exploitation, and publicity materials for the film's first engagements next month. A Bavarian Alpine band, reminiscent of the areas in Europe where much of the film was made, welcomed arrivals, and the 105-piece Colorado Junior Police band played a concert at the theatre prior to the showing. Incidentally, there were a minimum of speeches everywhere.

The MGM crews, Everet Callow, and the others concerned did quite a job on the organization and follow through. It's a short trip but a memorable one.

Aside to AB-PT's Martin Friedman: (Thanks. We made it with seconds to spare.)

Aside to Al Rubin, assistant managing editor, Philadelphia Daily News: (Come on to New York and we'll get you a real pastrami sandwich.)

OSSINING UNVEILING—Back in town, we encountered a number of exhibitors who had been out to Denver when we made the trek up to Ossining, which is famous because of Sing Sing Prison and because of the "new" Skouras Victoria Theatre which had its premiere last week. The occasion was marked by the first western hemisphere performance of Norelco's revolutionary shutterless motion picture projector.

The latter, developed by North American Philips, will, according to Niels Tuxen, general manager, Communications and Electronics Division, show U.S. audiences flicker-free motion pictures for the first time. Used in Europe and elsewhere in the world, it produces light only while required by actual projection, and the light is constant regardless of the number of hours it is in operation.

Circuit president Salah M. Hassanein reported that the entire theatre had been rebuilt except for the four outside walls, with the number of seats being reduced to slightly under 800 to give patrons a maximum of comfort and space. The cost of the renovation and equipment was slightly over \$200,000.

Over a hundred invited representatives of exhibition and distribution were at hand to witness the demonstration which took place prior to the opening. As for our own reaction, all we can say is that it was a beautiful picture, but without a side-by-side demonstration, we really can't state that it was the best image yet seen on a theatre program.

ASIDE to Ralph Donnelly, general manager Associated Independent Theatres: Sorry we couldn't make the opening of your Hauppauge Theatre but the schedule was impossible. Hope to see it and several of the others I missed in the not too distant future. It will probably make nothing but money from Sam Baker.

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LONDON Observations

by Jock MacGregor

LOUIS LEWIS and the Warner-Pathe team promised something really exciting with "The Music Man" premiere. I listened politely and wondered just what could be cooked up to give life to these overplayed and often rather tired occasions which seem to be staged mainly to satisfy some ego. But how they succeeded. They even had me applauding.

On arrival at the Warner, there were the usual crowds lining the streets, lights, press, newsreel, and tv cameramen. It looked all rather conventional. I was lulled into a sense of false security. Then someone blew a whistle. All eyes turned upwards. On the theatre roof a boy's band (from Harold Hill, East London, of course!) played "76 Trombones." In the theatre, the Dagenham Girl Pipers took up the tune.

The show started with a Tweety Pie cartoon. Before it was over, the massed bands of the Coldstream Guards could be heard marching through Leicester Square. Into the auditorium they came, deafening us with that trombone number. There were too many for all to get on the stage and they lined the front stalls and circle walls. Then at the back of the circle, the Household Cavalry trumpeters blew. The animated toy soldiers of the main titles melded well with the living red coated guardsmen on the stage.

That started the applause, and I cannot remember the premiere of an American movie which was not attended by its stars getting such a reception. Many sequences were applauded, and the enthusiastic clapping which greeted the names of the artists on the screen at the end reflected the audience's reaction to the various performances. Here indeed was the rare case of premiere showmanship adding to the enjoyment of the picture. Incidentally, now they are changing the guard at Buckingham Palace to the strains of those 76 trombones. You just can't get away from them.

In comparison, the previous night's premiere of Ivan Foxwell's million dollar escape to paradise, "Tiara Tahiti," across the way at the Odeon, was a quiet affair. In the crowded foyers, straw skirted hula girls handed South Sea shell necklaces, especially flown in by a French airline, to the audience which for the most part was drawn from high society. The reception, in consequence, was respectful.

AN INVESTURE is something rare even for the film industry. It was therefore all the more pleasurable to accept the Greek Plenipotentiary's invitation to witness Prince Katherine of Greece decorate Carl Foreman with the Insignia of the Royal Order of the Phoenix, bestowed on him by King Paul of the Hellenes for his interpretation of the heroic resistance of the Greek people during the enemy occupation in "The Guns of Navarone." Carl modestly felt the honor was as much for the unit as for himself. Many industry leaders and artists attended. . . . Overheard on a bus: Pompous male voice—"We'll go to the Capitol. There's a Paul Newman picture and you know what that means!" I could not hear his meek male companion's reply, and he continued. "I hope the expression won't offend you but they are sexy." I gather it didn't and carried away with his point, he continued, "Matter of fact the other week I saw one of them nudist pictures, and I don't think it did me any harm."

Both the British Film Producers Association and the Federation of British Film Makers stress in their annual reports the importance of overseas sales. Many wonder if British films are being sold as aggressively or effectively as they could be overseas. Sales are mounting, but this to a large extent is due to less competition because of the reduction in Hollywood production. Some seem to be more worried about the possible effects of an European Common Market than with getting on with salesmanship now. . . . The Cinema Exhibitors Association Anti-Pay TV Committee, led by Douglas Richards, held a successful press conference and garnered a good coverage. It was revealed that only 2621 cinemas remain operational and that Pay-TV could close more. The Rank group oppose the CEA view, and their spokesman, Dickie Dewes expertly put the case that you can not stop progress and that there should be a test of Pay TV. He regretted the narrow parochial outlook and did not believe that anyone in entertainment should deny the public its rights.

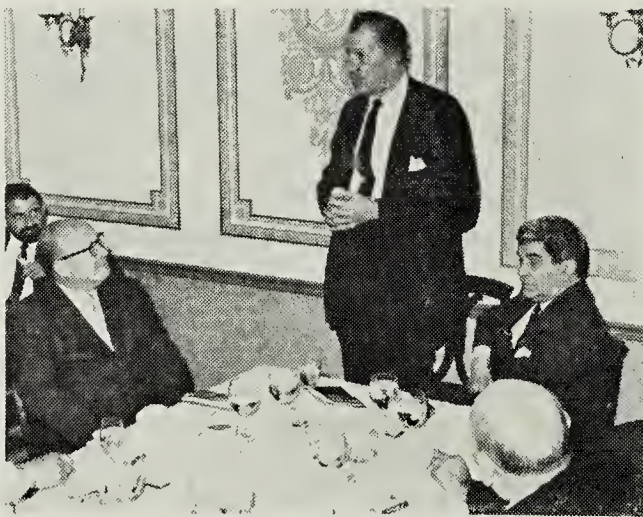
WB Sales Toppers Meet

NEW YORK—Morey (Razz) Goldstein, newly-appointed general sales manager of Warner Bros. Pictures Distributing Corp., held national sales planning meetings in the home office last week, bringing together key personnel from all five domestic divisions.

Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc., participated in the conferences mapping distribution for what was called the strongest concentration of quality product in the company's history.

Other home office executives taking part included Bernard G. Goodman, distribution vice-president, and Larry Leshansky, coordinator of field sales activities.

Division sales managers attending were Jules Lapidus (eastern), W. O. (Ollie) Williamson (southern), Grover Livingston (central), Ed Williamson (midwestern) and Al Grubstick (western).



American International hosted a luncheon for "Tales Of Terror" star at the Hemisphere Club, New York, in connection with the opening of the picture. Seen, left to right, are Harry Mandel, president, RKO Theatres; star Vincent Price; and Samuel Seidelman, vice president in charge of foreign distribution for AIP.

ANTI-TRUST

(Continued from page 7)

from getting out. The temporary order is premature. If anything, it's harmful."

Government attorneys, however, said the question involved was one of "irrevocable damage" and that was why the U.S. moved so fast to obtain the order. MCA was attempting to sell off its talent agency business as a going concern to its own employees, it was charged. The Government asked why an agency which had a gross annual business of \$8,400,000 was being handed over to ex-employees "without MCA taking a nickel for it." The restraining order and a preliminary injunction are needed, it was contended, because some of the same people involved in alleged violations over a period of years would be involved in the agency.

George Chasin is the talent executive most likely to succeed Wasserman as head of the agency, with Wasserman exiting since he is head of MCA, Inc.

Reports were that agents Jay Kanter and Mike Levee, as well as MCA-TV vice-president Berle Adams and Revue head Taft R. Schreiber were among those moving to the Revue studio, with Herman Citron, story editor Ned Brown, and others remaining with the talent agency.

The Government case is being handled by Stanley E. Disney, assisted by Leonard R. Posner and Malcolm D. MacArthur. MCA is represented by Leonard Beilenson and Allen Susman.

Pending the outcome of the court action, which could be protracted indefinitely, industry lawyers believe that Decca Records and Universal Pictures should be able to conduct "business as usual."

Judge William C. Mathes, U.S. District Court in Los Angeles, continued a restraining order to prevent MCA from divesting its talent arm for the next 10 days, after which it is expected that the Government will make a request for a preliminary injunction.

MCA sought to have the order dismissed.

Judge Mathes had previously reserved decision on an application for a temporary injunction by the Government that would seek to sever ties between MCA and Decca Records.

Meanwhile, some Decca minority stockholders, it was reported, may refuse to exchange their Decca shares for those of MCA opening the possibility that the New York Stock Exchange might not be able to delist Decca Records.

Should MCA be forced to divest newly acquired Decca, the company could sell the stock on the open market or negotiate a deal for the assets of the company.

Dinner Proceeds to Will Rogers

NEW YORK—A check for nearly \$3,000, representing the proceeds of the testimonial dinner given last April by the Allied States Association of Motion Picture Exhibitors and Theatre Owners of America, for Spyros P. Skouras, president of 20th Century-Fox Films, has been turned over to the Will Rogers Hospital and Bob O'Donnell Research Laboratories.

The check was delivered to Eugene Picker, chairman of the Hospital and Laboratory 1962 Fund Drive, by Marshall H. Fine, Allied president, and John H. Stembler, TOA president, in brief ceremonies at Skouras' office at 20th Century-Fox's headquarters.

Skouras had asked that if any money remained after the payment of dinner bills, it be donated to the Hospital and Laboratories. The balance was approximately \$3,000.

"How I Would Sell . . .

THE SPIRAL ROAD

U-I Tense Drama Has Mass, Special Audience Appeal

"THE SPIRAL ROAD" is an opportunity and a challenge for every showman who prides himself that his work adds to the box office results of a picture.

This is a production with Rock Hudson at the peak of his popular appeal. A solid supporting cast, an unusual story, skillfully put together to attract and hold audiences.

The boys at Universal have done a masterful pre-selling job; advertising copy and layout which have reader impact; a carefully thought-out merchandising campaign; and a kit lavish with practical business-building ideas.

"THE SPIRAL ROAD" is a mass audience appeal picture as well as a special audience appeal picture, and Universal has therefore developed a mass audience appeal campaign and supplemented it with a special audience appeal campaign to enable exhibitors to take advantage of both aspects of the approach to the public simultaneously.

THE DEDICATED AND THE DAMNED!
THE DREAMERS AND THE DRIVEN!
THIS IS THE SAVAGE ADVENTURE OF THEIR CONQUEST
OF THE PAGAN JUNGLE . . . AND OF EACH OTHER!!!



ROCK HUDSON **THE SPIRAL ROAD** **BURL IVES**

GENA ROWLANDS
Screenplay by JOHN LEE MAHIN and NEIL PATERSON
From the novel by JAN DE HARTOG

Directed by ROBERT MULLIGAN
Produced by ROBERT ARTHUR
A Universal-International Picture

in Eastman COLOR

An Exclusive

SHOWMANALYSIS

Prepared by—

HARRY GOLDBERG, Director of Advertising and Publicity
Stanley Warner Theatres, New York, N.Y.

ABOUT THE AUTHOR • Harry Goldberg was born in Philadelphia, Pa. Prior to his entry into the motion picture industry he worked as reporter, editor, and special writer for the Philadelphia Press, Ledger, and Record newspapers. He then joined Warner Bros. Theatre Management Corp. as a publicist in the Newark, N.J. zone. He later transferred to the Philadelphia zone as head of the publicity department. Goldberg worked his way up to the post of Warner Bros. Theatres advertising and publicity director, headquartered in New York City. Goldberg remained following Warner Bros. divorcement as advertising-publicity director for Stanley Warner. He has served as coordinator of the War Activities Committee and headed that group's public relations division; he is a member of Anti Defamation League Board in New York, Will Rogers Hospital, Motion Picture Pioneers, and N.Y. Cinema Lodge. He is also active with the American Congress of Exhibitors. Goldberg is no stranger to the SHOWMANALYSIS, having authored sections for MOTION PICTURE EXHIBITOR in the past.

To sell the mass audience, who have made Rock Hudson one of their outstanding box office personalities and Burl Ives one of the top recording stars of the world for many years, Universal has provided all the material. They have also launched the picture with one of their large national magazine advertising campaigns using publications with more than 100,000,000 readers, using the general consumer publications like Look and the Saturday Evening Post, as well as the special religious magazines to whom the subject matter of "THE SPIRAL ROAD" holds special appeal. In every aspect of the publicity and promotional campaign aimed at the local level, the mass appeal campaign and the special appeal campaign to religious groups, women's clubs, and school groups, supplement each other.

The way in which big star vehicles usually turn out, they are designed to have a broad mass appeal, but "SPIRAL ROAD" has something more, built-in lures for special audiences. And it is here that the thoughtful showman can do his stuff and supplement the work of the distributor's staff. As follows:

"THE SPIRAL ROAD" has an appeal to devout church-going people. Burl Ives, the chief doctor—what a dedicated,

ADS on this drama have variety and impact and are aimed at both the mass audience and the seekers of specialized entertainment. Star values and story content are stressed.

rugged character he portrays—and his co-workers are essentially medical missionaries, bringing modern medical treatment and high moral standards to natives of the East Indies.

He is in ruthless conflict with Rock Hudson when the young doctor practicing in the primitive jungles for the first time declares he does not need any help—not even God's help.

The high popular rating of these self-sacrificing medicos is a box-office asset, and the cultivation of church groups for benefits is therefore an obvious activity of every showman who plays this picture. Even if benefits cannot be negotiated, contact with pastors and their close-knit church organizations, particularly the active lay leaders, especially women, is bound to be helpful to the picture.

Universal is sowing this seed for you in ads in the religious magazines, and it may be well worth-while for you to follow through in the local Diocesan papers and church bulletins. Your kit contains copies of letters from national headquarters of various denominations which you will find helpful.

2. A direct approach to the doctors is through a letter which promises exceptional entertainment to those whose profession is healing. Here is a sample:

Dear Doctor:

There are not many fine motion pictures which have a special appeal to members of your profession, but we believe that "THE SPIRAL ROAD", starring Rock Hudson, is one of the rare exceptions.

This powerful story by Jan de Hartog with arresting scenes of the clash between medical missionaries and the jungle witch doctor should compel your interest; both as an insight in the practice of medicine in the lands of the primitive and as an engrossing entertainment.

Rock Hudson portrays an unusual character as the young

doctor and we feel Burl Ives is a memorable personality as the dedicated, rugged medico fighting plague, pestilence, and other ills that man is heir to.

"THE SPIRAL ROAD" opens at the Theatre. July, and should afford you an absorbing evening.

Sincerely,

(Manager)

And you'll find all doctors' names in the classified lists of the yellow pages in the phone book.

3. A natural source of patronage exists in the women's committees and volunteer workers who cluster around hospitals. If you have friends who serve on such committees, you know they are happy to advise, diagnose, and prescribe if you mention any ailment.

To gather a mailing list of such women requires ingenuity, persistence, and phone calls, but the list will become valuable for other features and can only help your box-office. Herewith a sample letter:

Dear Hospital Advisor:

As a volunteer in the cause of healing through your work on Women's Committees, we believe you will be interested in "THE SPIRAL ROAD." This is the new Rock Hudson picture which also concerns the dedicated women as well as men, who are bringing modern medicine to the primitive lands of witch doctors, jungle fevers, and the under-privileged natives of the Netherlands East Indies.

Jan de Hartog's novel tells a powerful story of the temptations, the lonesomeness, and the emotional struggles of a

SUGGESTED theatre front shows what can be done to create attention-grabbing, colorful displays through the use of available paper without going to undue exploitation expense.





young doctor—Rock Hudson—who has left his beloved at home. We believe you will find “THE SPIRAL ROAD” a rewarding entertainment.

“THE SPIRAL ROAD” opens “etc., etc.”.

Sincerely,

4. Following through on the same slant there is another substantial group associated with medicine: the nurses. They can be reached through the Nurses Registry where you might have access to the list of names and addresses or arrange for distribution to its membership by the Registry. Herewith a sample letter:

Dear Nurse:

For a satisfying entertainment which is a blend of romance in far-off places, the thrills and lure of the jungle, and which relates to your own career, may we recommend “THE SPIRAL ROAD” starring Rock Hudson in a strong, rugged role, unlike any in which you have seen him before.

The primitive locale is the Netherlands East Indies. There is a clash between a modern medical team and the hostile witch doctor. Our medecos are in a fierce struggle to rescue the natives from the dangers of plague, pestilence, and the common ills which beset mankind.

For a skillfully told story of substance, suspense, and power, come and relax on “THE SPIRAL ROAD” opening at the Theatre, etc., etc., etc.

5. The witch doctor's maneuvers to hex the dedicated medicos is a subject of interest to students of sociology, comparative religion and other social studies. If you play the picture during the college season, contact with the teachers in these subjects may bring in patrons who otherwise would ignore the picture.

6. If you have strong women's organizations who are really interested in pictures, it would be helpful to distribute copies of a very attractive folder which may be mailed, if desired. They are obtained from Margaret Twyman, Community Relations Dept., Motion Picture Association of America, 522 5th Ave., New York 56, N.Y.

The folder is a strong plug for the picture.

7. Have you ever tried using your own circulating library? You can buy from the publisher at the wholesale price, if you buy a quantity. You place cards in the lobby and the cashier's

STILLS from the film make effective outside and lobby displays and can be placed in newspapers as well. Star values are such that the picture should have wide advance appeal.

cage making the offer. She takes the patron's name and phone number. Stipulate return in one week. Start six or eight weeks in advance of play-date and you'll have a successful use of the novel.

At the same time when you arrange for a library card and a display, give the library a dozen books for readers' use and check the number of readers when you open the picture.

If these angles work, then you'll know you have another good stunt for pictures made from novels.

Universal's kit contains a page of other ideas for using the Bantam paper-back.

When you have put these suggestions to work, study the press book and the kit material, page by page, to amplify your campaign in all directions, and you'll do an outstanding selling job.

READ THE BANTAM BOOK

A MONUMENTAL NOVEL

“The Spiral Road is a novel of COMPELLING force. Its sweep, the range and diversity of its scenes and its SHATTERING POWER contributes to a MEMORABLE reading experience. There are riotous scenes here and violent ones, some that are tender and moving, some of horror, some of great spiritual power. Always waiting is the lush, terrifying jungle which tempts and corrupts, drives men mad or enables them to find themselves. STUNNING, BRILLIANT, UNFORGETTABLE, GREAT!”

EDITION HERALD

Be sure to see THE SPIRAL ROAD starring Rock Hudson, Burl Ives and Gena Rowlands. Directed by Robert Mulligan. Produced by Robert Arthur. A Universal-International Picture.

“A NOVEL OF VOLCANIC POWER!”

THE SPIRAL ROAD

BY JAN DE HARTOG

The story of a young doctor—his struggle against the disease-riddled jungles and the torrential passions of his own nature.

SEE ROCK HUDSON IN THE MAGNIFICENT UNIVERSAL-INTERNATIONAL MOTION PICTURE!

SEE THE MOVIE

TIEUP with Bantam Books provides opportunities for extensive away from the theatre aid in exploitation. Trucks can be bannered, library cooperation can be sought, and books can also be used as giveaways.

ALBANY

Samuel E. Rosenblatt, in assuming direct control of the houses operated by Acme Theatres, Inc., leased one, the Catskill, Catskill, to Ben Resnick who has conducted the Onteora in Fleischmanns, Catskill Mountain resort, for the past year. Rosenblatt is now buying and booking for Ft. George Drive-In, Lake George; Glen Drive-In, Glens Falls; Park, Cobleskill; Richmondville Drive-In, outside Cobleskill. . . . Proctor's, Fabian operated first-run in Troy, has a new air conditioning plant. . . . "King of Kings" ran for a week at various drive-ins with \$1 admission prevailing.

ATLANTA

The city of Chattanooga, Tenn., is about to join the select circle of U.S. cities having a luxuriously modern theatre exclusively for the exhibition of Cinerama, according to Bob Giles, managing director, Brainerd. . . . J. W. Smith has reopened the Blair, Blairsville, Ga. . . . Marshall Maddox, Maddox, Jasper, Ga., attended a family reunion in Vardaman, Miss. . . . Buford Stiles, UA salesman, returned to his duties following a week in a local hospital. . . . Carol L. Clark is the new secretary at Georgia Theatres. She is the daughter of Emily Stalling, with MGM some years back. . . . Betty and Al Rock, Film Booking Service, are grand parents for the second time. . . . Mr. and Mrs. E. E. Whitaker, he's vice president, Georgia Theatres, have returned from a European trip following the Variety Clubs International convention in Ireland. They brought gifts for all the employees. . . . The Atlantic, ultra-modern twin theatre in Columbia, S.C., was set to open late this month. H. B. Meiselman Theatres, Charlotte, N.C., will operate. It is the first indoor theatre to be built in the area since the 1930's. . . . The State, Columbia, S.C., has closed for modernization. . . . The Atlanta WOMPI's entertained the old folks at the Highway Nursing Home with a Bingo party.

BUFFALO

Manager Rodney Logan, Circle-Art, says business is picking up each week. The Circle-Art has two major assets going for it, says Logan. "We are getting good movies and people who are willing to come see them." The house presents "art" type attractions. Future innovations, Logan reveals, include a split week policy with one program running from Sunday through Tuesday and another Wednesday through Saturday. Also scheduled for the future are a bow toward such American and British releases as "The Exiles" and "Shadows." "We're hoping for newer film too," Logan said. "If we can get through the summer we should be in a better bidding position for them." . . . Starting at once, the amusement rides which dot recreation centers, shopping plazas, and picnic grounds throughout western New York are getting closer scrutiny from the State Labor Department. The department's inspectors are enforcing a new state code designed to reduce the chance of accidents. . . . "If what actor Ralph Bellamy predicts is true, Rochester could have been the kickoff point this past spring for a new era of employment in show

business," said Jean Walrath in that city's Democrat & Chronicle." Bellamy, who is reportedly a leading proponent of pay television, is speaking of a new era of 'Feevee,' which is another name for Theatrevision, which was the experiment in which Rochesterians witnessed a close-circuit telecast of the Broadway play 'Gideon' at the Auditorium theatre. Bellamy, as president of Actors Equity, looks upon the event with confidence. He is quoted by Vernon Scott of the United Press International as saying when all the results are in, he thinks the experiment will have proved itself and 'will open an entirely new employment area for actors.' Twenty cities this fall will become part of a network that will allow telecast of Broadway plays or other closed circuit events." . . . "For the finest in food-dine here—for the finest in entertainment — see Otto Preminger's 'Advise and Consent,' at the Century," was the copy used on "tent" cards and distributed to leading downtown restaurants by Charlie Funk, manager, Century, where the picture currently is enjoying a long run.

CHICAGO

Henry Ehrlich, Paramount Chicago publicity agent, has been transferred to the company's headquarters in New York. Ehrlich's Chicago post has been taken over by Bob Miller, formerly with Minnesota Amusement Co. of Minneapolis. . . . Marshall Field and Co. signed an agreement with National Theatre Club of Chicago, which offers members facilities to purchase advance tickets for film engagements, major plays, cultural events, and sports at a fee of \$5.00. Sears Roebuck and Co. has been operating a similar department for some time, selling tickets for leading film engagements without an annual membership fee. They plan to extend their department to include other amusement engagements in Chicago and to other cities where Sears has ticket departments. . . . George Lefko, representing Pathé America Films, Inc., in this area, is back on the job after recuperating from surgery. . . . Hank Rhvan has taken over the operation of the Antioch, Antioch, Ill. Rhvan is also general manager of the Family Outdoor, Grayslake, Ill. Allied Theatres of Illinois will handle the buying and booking for the Antioch. . . . Nat Nathanson, chief barker for Variety Club of Illinois, called a special meeting so that members who attended the international convention in Dublin could report to members who were unable to attend. . . . Variety Club's annual golf outing will be held Aug. 24 at the Elmhurst Country Club. Howard Lubliner and Harry Balaban are co-chairmen for the outing. . . . Nancy Michel has been added to the Buena Vista office staff. . . . Teitel Goldberg Circuit has announced that Stewart Swanson has been named manager of their newly modernized Glove. . . . Lark, Macomb, Ill., has been reopened for week-end shows during the summer months. . . . Two Chicago movie houses are being demolished: the Erlanger, to make way for the Chicago Civic Center, and the Pantheon, to make way for a new business block. . . . Harry Blumenthal, veteran owner, Adart Poster Co., died. . . . G. W. S. Amusements, Inc., has been organized to build and operate amusement enterprises by N. Gordon and associates. Seymour Simon is attorney.

CINCINNATI

Otto Preminger, producer-director of Columbia's "Advise and Consent," now playing at the Capitol, should be called "Mr. Ottomation," Henry Humphreys, Enquirer critic said after a press luncheon for the voluble and forceful personality. Preminger was in

on a whirlwind visit to bally the film, appearing on WLW-TV's Ruth Lyons show, which was a viewing and listening audience up in the millions, and for other tv and radio appearances. . . . E. B. Radcliffe, Enquirer theatre editor, wrote in an article appearing on his page that the Saturday night movie attendance in the downtown theatres is below par, and that the business interests should develop a plan to encourage and make more attractive the business core so that "going to town on Saturday night" would again be the thing to do. . . . Joseph Saladin, 20th-Fox cashier, has retired after 36 years with the company. . . . Ray Russo, UA sales manager and president of local chapter of Colosseum, and Leonard Katz, U-I salesman, are attending the Colosseum convention in Chicago. . . . Andy Tweed, owner, Ohio Parcels Service Co., headquartered in Columbus, O., lost two drivers and two trucks temporarily, which were involved in separate traffic accidents in almost the same locations in Hamilton, O. . . . Robert L. Hudson, Jr., has bought the 500-seat James, Eaton, O., from Cy James.

COLUMBUS, O. NEWS—Ed McGlone, RKO city manager, and John Barcroft, Barcroft Advertising Agency, attended a meeting in Indianapolis on the campaign for the Cinerama production, "The Wonderful World of the Brothers Grimm" which opens in late August at RKO Grand. . . . Conviction of Leroy Charles Griffith, operator, Parsons Follies, was upheld by the Franklin County Court of Appeals. Griffith was fined \$500 in Municipal Court for showing an allegedly immoral film, "B-Girl Rhapsody" . . . Linden neighborhood has established a teenage price . . . Pickets were placed in front of the Indianola and Linden neighborhoods by the operators' Local 386 following what union officials said was a lock-out . . . Plans devised by a group of Ohio State University architectural graduates call for a theatre for live attractions at S. Fourth and E. State st. near the downtown theatre area, and another at W. Main and Ludlow sts. for the amateur Players' Club . . . Samuel T. Wilson, Dispatch theatre editor, was praised in a full-page promotional ad in the Dispatch as "the dean of Columbus critics." Wilson has been Dispatch theatre editor since 1935.

DALLAS

Dallas has been selected as one of 10 metropolitan cities which will handle the premiere showing of Ernest Hemingway's "Adventures of a Young Man." The film will have its initial showing at the Tower on Wednesday, July 18. Press invitations are being extended to newsmen in Houston, Austin, Fort Worth, San Antonio, Tyler, El Paso, Wichita Falls, Waco, Abilene, and Amarillo. James Gillespie, southwest publicity head for 20th-Fox, which is releasing the film, stated that they are hoping to fly in a major screen personality. There is a possibility of getting Richard Beymer to visit Dallas. . . . Gilbert Clark, assistant manager at National Screen Service for the past three years since he was transferred from Oklahoma City, where he was manager, has resigned along with Haskell Robinett, salesman. Both had been with NSS for 22 years. . . . "Music Man," which stars Robert Preston and Shirley Jones, has been assigned a July 26 opening date at the Palace. . . . Berniece Gamble Moore, secretary at one time to Vernon Adams at Warner Bros. and head booker at RKO until that office closed, died following a stroke. . . . Edgar Allan Poe's "Tales of Terror," American International entry, had a multiple opening in Dallas at the Big D, Casa Linda, Crest, Granada, Kaufman Pike,

CLAIRTON, PA.—"ROMAN MIRIO CINEMA CARBONS are the best I have ever used. You may quote this if you like." was the praise ROMAN MIRIO CINEMA CARBONS received from George Taylor, Projectionist, Capitol Theatre.

Preston, Royal and Texas. . . . "West Side Story," after a 20 week engagement at the Esquire, closed and made way for "Lolita," with James Mason, Shelley Winters, and Sue Lyon. . . . A second premiere showing of "The Wonderful World of the Brothers Grimm" has been scheduled at the Capri on Aug. 16. The Dallas-Fort Worth Diocesan Youth Program, a Catholic organization, will sponsor the showing. City of Hope will also sponsor a premiere showing of the film on Aug. 15. Proceeds from the Diocesan Youth premiere are earmarked for the organization's youth rehabilitation programs in West Dallas.

DES MOINES

Lloyd Palmer, 64, owner of the Iris, Postville, Ia., died recently at his home in Anoka, Minn. He had moved to Minnesota in 1956 but continued in active charge of the theatre. . . . Two Grand Island, Neb. students who took part in Tri-States on-the-job training program at the Capitol, Grand Island, have been appointed as assistant managers by the circuit. Dallas Fulton has been named to assist at the Capitol, Davenport, Ia., and Jon Hall to the Capitol, Sioux City, Ia. . . . Ken Bishard, salesman for Paramount exchange, has resumed his duties at Des Moines following an operation. . . . Gerald Harper is planning on building a \$40,000 drive-in at Missouri Valley, Ia. . . . Jerry Mertz, manager, Perry, Ia., theatre, has started children matinees this summer with eight shows at \$1. . . . Nancy Lee has been named booker steno at the Columbia exchange in Des Moines.

DETROIT

Variety of Detroit, Tent 5 enjoyed a very rewarding 28th Annual Golf Outing at the Tam O'Shanter Country Club. 360 tickets were sold at \$12.50 a copy, and nearly 200 golfed. Various fund-raising devices paid off handsomely. The door prize feature, which has developed into a prime attraction, was outstanding. There were 162 items, with the lowest priced worth \$5, some as high as \$50, and in addition, many prizes for scores on the golf links. This department was handled by former chief barker Jack Zide, who chaired the entire affair, and dough guy Lou Mitchell. Second assistant chief barker Bob McNabb was in charge of ticket sales. Barker Jerry Smith ran the major fund-raising for the Variety Club Growth and Development Center, Inc., and barker Irving Belinsky the miscellaneous take. . . . In Mt. Clemens, Mich., a spectacular fire broke out in an appliance store, then spread to a furniture establishment. At this point, 300 patrons were evacuated from the Jewel, which is next door. While the blaze caused \$300,000 in damages, the house suffered only slight smoke contamination and was able to reopen for business the following day. The Jewell is operated by Irving and Adolph Goldberg via Community Theatres. . . . In association with Eugene and Richard Sloan and Wisper and Wetsman, the Goldbergs have under construction a new house in Livonia. Delayed by a recently-terminated general building strike here, completion will probably be achieved around September.

JACKSONVILLE

Dunbar A. "Dunny" Morrow, stage manager at the downtown Florida ever since the theatre's grand opening night back in April, 1927, has entered the Will Rogers Memorial Hospital at Saranac Lake, N. Y., for treatment of a chest ailment. One of the most popular industry figures in town, Dunny is the proud possessor of a gold card signifying that he

has been an IATSE member for 50 consecutive years. A host of friends are wishing him a speedy recovery from his illness. . . . Art Labby, formerly a local management assistant to Carton J. Carter at the Ribault and Air Base drive-ins, is now operating the Fernandina Drive-In at nearby Fernandina. . . . Walter Powell, for many years a Florida salesman for 20th-Fox, has accepted a position with Kent Theatres and is now assisting Marshall Fling in the buying and booking duties for the KT circuit of 22 theatres at the home office located in the local Southside Drive-In. . . . Jamie Caruthers has taken over management of the Clay, Green Cove Springs, for MCM Theatres. . . . John G. Meehan, formerly a management trainee under Walt Meier at the local Florida, has been temporarily transferred to Orlando for similar training pnder Walter Colby at the Becsam.

NEW HAVEN

In an unprecedented move for a Connecticut four-wall theatre, the Adorno Theatres' first-run Palace, Middletown, has inaugurated a "Buck Nite" policy on Wednesdays, two adults admitted for one dollar under the plan. A similar practice has long been in operation at numerous drive-in theatres across Connecticut, but the Adorno move is first of its kind for a hard-top theatre. . . . New England Theatres, Inc. (AB-PT regional affiliate), will spend upwards of \$150,000, starting in November, on extensive remodeling of the downtown, first-run Capitol, Worcester. New seats will be installed on the orchestra floor, the rows to be spaced wider apart than now. The move will mean loss of 300 seats, reducing total capacity to 1,500. A new box-office, on the east side of the lobby, will replace the present boxoffice. The booth will get new equipment, the lounges will be rebuilt, and carpeting is to be installed from the front entrance to the stage. Leo Lajoie

is resident manager. . . . Stanley Warner zone manager James M. Totman has shifted Robert Ashley, assistant manager, Palace, Norwich, Conn., to a similar post at the Warner, Lynn, Mass., succeeding Robert Saulnier, promoted to manager, Capitol, Willimantic, Conn., replacing Gilbert Gioia, resigned. . . . Bob Tirrell, Hartford district manager for Lockwood and Gordon has announced promotion of Frank Cecia, formerly trainee manager under Earl Wright at the E. M. Loew-Lockwood and Gordon jointly-operted Candlelite-Pix Twin Drive-In, Bridgeport, Conn., to managership of the newly-reopened Torrington Drive-In, Torrington, Conn. At the same time, Mrs. Josephine Youmatz has resumed as manager, Sky-Vue Drive-In, Torrington.

NEW ORLEANS

The Navy Point, Warrington, Fla., formerly operated by the late J. G. Broggi, closed. . . . Percy Duplissey, owner, El Rancho Drive-In, DeRidder, La., is now operating full time. . . . Russell Cortazzo, former aide at Loew's State, has returned to train for an assistant manager's post. . . . 20th-Fox held a screening of clips from forthcoming films at the Fox screening room. . . . Leo Greenfield, Buena Vista western division manager, and Doug Desch, southwestern district manager, were in at the local exchange. . . . Mrs. Elizabeth McBride, United Theatres home office staff, underwent major surgery at Hotel Dieu. . . . The local WOMPI gathered at the home of past president Della Jean and Eddie Favre for a cook out. . . . David Woolner and Christine Nieding, from Cleveland, were married at the home of brother, Lawrence and Betty Woolner. The Woolners are associated with brother, Bernard, in Woolner Brothers Pictures. . . . Mrs. Alex Maillho, is back home from the hospital after a four week's confinement following surgery. Maillho is associated with George Pabst in Blue Ribbon

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You are invited to an open house and visitation day at the Variety Club Camp for Handicapped Children on Sunday, August 5, starting at 2:30 pm.

Please come out and bring some friends with you to see the wonderful work that is being done by your Club to help the handicapped children of Philadelphia.

A short dedication program will begin at 3:00 pm. And at 4:30 pm a delicious buffet supper will be served.

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Pictures Exchange. . . The Hawkins, Newell-ton, La., is open again with Mrs. Billy Parker back at the helm. . . Mrs. E. E. Harson, new owner, reopened the Dixie, Loreauville, La. . . Mickey Mouse Club parties are being held on Tuesday mornings at the Saenger.

PHILADELPHIA

William Mansell, branch manager, Warners, distribution chairman of the 1962 Will Rogers Hospital and O'Donnell Research Laboratories drive, held a "kick-off" meeting at the Vine Street Screening Room which was attended by nearly all the area branch managers and quite a few exhibitors. A tape recording made by several of the sales managers was played; and the James Stewart trailer was shown. . . Variety Club Tent 13 will hold its annual Old Newsboys Day on Sept 14. . . The Tent's summer camp for handicapped children is now host to 90 children who are enjoying the first four weeks of the season. August 5 has been set as Visitation Day at the camp. . . Leo B. Beresin, chairman, announced that Tent 13's annual golf tournament will be held at Green Valley Country Club on Sept. 21. . . Mrs. Lester Wurtele has been elected president of Variety Club's Ladies Auxiliary. . . Bill Doyle has resigned from Altura, handling MGM re-releases. He is succeeded by Eugene Gantz. . . Martha Clark, Buena Vista booker, is vacationing in San Francisco and other California spots. . . William Goldman will play the reserved seat engagement of 20th-Fox's "The Longest Day." . . Nathan Milgram Services is doing the buying and booking for the Unique, Philadelphia.

ST. LOUIS

Bess Schulter became the most honored woman in the St. Louis film area when she received an honorary membership in the WOMPIs at their installation dinner. She has previously been honored by the Variety Club, MITO, and many other business and professional organizations. She presented the local WOMPIs with a sizeable donation in the name of Tommy James. Mary Sauerwein, MGM, was the winner of the 50/50 club drawing. Those winning attendance prizes at the dinner were Myra Straud, Jean Daniels, Marcella DeVinney, Grace Englehard, and Helen Spillenkothen. Helen Todd, Kahan, was the installing officer. Charlotte Murphy, retiring president, received a gold charm bracelet and her WOMPI pin from the organization. She in turn, presented Dorothy Dressel, the new president with her WOMPI pin. . . Rein Rabakukk is the new manager, Loew's Mid-City here, not Loew's State as was erroneously reported. . . Frank Thomas, Allied Artist's Kansas City branch manager, has temporarily assumed the duties of branch manager here while Frank Reimer is recuperating. . . Workmen are tearing down the second floor of the old Columbia building. . . Columbia shipper Frank E. Wagner died while on vacation. He had been with Columbia more than 20 years. He is survived by his wife, a daughter, and a son. . . Paul L. Krueger, Wehrenberg Circuit, was featured on the cover of the Globe-Democrat Sunday Magazine in his capacity as chief rabban of Moolah Shrine Temple. Krueger is general chairman of the 1962 Shrine Circus, which was in town June 29 through July 4. Proceeds of the circus go to support the Shriner's Hospital and 23 child agencies. . . The Farina, Farina, Ill., owned by Walter Wachholz, was closed for the season. . . Bill Wandell has given up his in-

terest in the Lyric, Lebanon, Ill. It closed June 30, according to new manager "Doc" Lowe, Lebanon. . . Jerry Berger, 20th-Fox publicist, was working on a one day seminar on Hemingway's "Adventures of a Young Man," held at the French Lick Sheraton Resort, French Lick, Ind. Attending were exhibitors and press from Indiana and St. Louis areas. . . Bernie Evens, field man for United Artists, was in town promoting "Birdman of Alcatraz." In addition, he and Jerry Berger squired Bobby Darin around town during his recent appearance at Kiel. . . Mike Todd, Jr., who has been in town to help with the world premiere of "Around the World in 80 Days" shown last week at the Municipal Opera, was also busy visiting with local exhibitors. . . Martha Raye, in town plugging the movie "Jumbo," was a smash hit recently on the Charlotte Peters Show.

SAN ANTONIO

Rock Hudson is expected to be a visitor here in conjunction with a promotional tour for his latest film "The Spiral Road," which will have its world premiere at the Metropolitan in Houston, Tex., on July 18. Hudson will also visit Houston and Dallas. . . A "Twist Contest" is being held on the stage of the Alameda each Friday night in conjunction with a tie-in with local Spanish language radio station KUKA. . . Elmo Elizondo, formerly manager, El Charro Drive-In here, has been named manager, Corral, Raymondville, Tex., by its new owner and operator, John Flacke. . . Bob Nicholson, who took over the operation of the Dove, Groom, Tex., several months ago, has now taken over the Dove, Panhandle, Tex., which was operated by Frank P. Dove. Dove is the country attorney and has not been in the best of health for several years. . . The new Juarez, being constructed at San Benito, Tex., by Esther Ruenes, is nearing completion. . . The two daily newspapers in Amarillo, Tex., are now including small inverted cuts with theatre display ads denoting the Texas Movie Review Board's classification (using initials only) on films being shown in the city. . . Amos Page, who operates the Avalon and Derby, McLean, Tex., and who recently took over the operation of the Capada Drive-In, Floydada, Tex., is moving his family from McLean to Floydada. . . Carl Benefiel, operator, Victory, Amarillo, Tex., has constructed a new candy case, repaired the seats in the Victory and installed new carpeting. . . Frances Ann Milchen, member of the staff of the Capri, El Paso, Tex., has been selected by the Peace Corps to teach English in the Philippines. . . There was a power failure in parts of Amarillo, Tex., when a main feeder line broke due to previous rains. Tommy Amburn, manager, Palo Duro Drive-In had to close for the night and pass out rain checks to patrons. The following night a major hailstorm, causing an estimated \$6,000,000 damages, came in at the opening time of the drive-ins and played havoc with business at all five of the drive-ins. . . The Plaza, El Paso, Tex., has an Organ Club which plays the theatre's organ and presents a 15 minute program each Sunday on KHMS-FM in El Paso.

SEATTLE

Film Row's annual Variety Club Golf Tournament has been set for Aug. 3. at the Rainier Golf and Country Club. Tickets for reservations are available through Bud Saffle, Saffle's Theatre Service. . . Dick Edge, formerly of Centralia, resigned from the World's Fair Backstage, U.S.A., show and is currently on a cruise in Alaska.

REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 68, NO. 6

JULY 25, 1962

AMERICAN-INT.

Assignment Outer Space MELODRAMA 79M.

(712) American-Int.
(A Four Crown production)
(Technicolor)

ESTIMATE: Okay science fiction, outer space meller.

CAST: Rik Von Nutter, Archie Savage, Gaby Farinon, Dave Montessor, Alain Dijon. Executive producer, Hugo Grimaldi.

STORY: Reporter Rik Von Nutter is aboard a rocket, one of the space stations that rotate around the earth. Commander Alain Dijon learns a photone space-ship has remained under the uncontrolled power of the electronic brain due to the sudden death of the pilot and is madly running around the solar system. On its next revolution, it will go near earth with its area of incalculable heat bringing with it death and destruction. Both Von Nutter and Dijon love Gaby Farinon, the route officer. When everything else fails, Von Nutter goes into space alone aboard a space taxi and succeeds in disconnecting the electronic brain, warding off certain disaster. His faith and courage win the love of Farinon and the respect of Dijon.

X-RAY: All exteriors in this are the work of the special effects boys, with the greater part of the action taking place in one set, the interior of a space-ship. Performances are okay, and so is the Technicolor and production-direction, which generates considerable suspense. There is some narration by Jack Wallace. All in all, this should find a slot as part of the program in most spots. It is pretty "talky" at times, and some of the "scientific" stuff may confuse the non-technical minded, but science fiction fans will approve.

AD LINES: "Terror Awaits In The Mists Of Outer Space"; "1,000 Headlines Into The Future!"

The Phantom Planet (711) MELODRAMA 82M.

American-Int.
(A Four Crown Production)

ESTIMATE: Science fiction programmer.

CAST: Dean Fredericks, Colleen Gray, Tony Dexter, Dolores Faith, Francix X. Bushman, Richard Weber, Al Jarvis, Dick Haynes, Earl McDaniel, Michael Marshall, John Herrin, Mel Curtis, Jimmy Weldon, Akemi Tani, Lori Lyons, Richard Kiel. Produced by Fred Gebhardt; directed by William Marshall.

STORY: Astronaut Dean Fredericks goes to investigate "the phantom planet" which seems to have caused other spaceships to crash. His rocket enters a magnetic field, and flying meteors damage the ship. With his navigator lost in outer space, Fredericks is forced to land on "Rehton," the strange asteroid. When he opens his space helmet, he finds himself reduced to Lilliputian-size by the strange atmosphere. Captured by the midget natives, Fredericks is taken before their leader, Francix X. Bushman, who imposes no penalty other than that of having to become a "Rehton" subject. Bushman's daughter, Colleen Gray, tries to force her attentions on

him, but he is attracted to Dolores Faith, a beautiful mute. The jealousy of native Tony Dexter is aroused, and Fredericks is challenged to a duel. Fredericks wins but spares Dexter's life and wins his respect. Dexter offers to help Fredericks return to earth. "Rehton" is attacked by the Solarites, their ancient enemy, but the monstrous foe is destroyed. One of the Solarites that has been kept prisoner since an earlier war, now escapes, and the beast carries off Faith. Fredericks overcomes the monster and saves the girl's life. In the excitement, she regains her ability to speak. Realizing he leaves his heart with the girl, Fredericks now prepares to return to earth. Donning his space suit, its oxygen tanks transform him back to his normal size. A spaceship finds him semi-conscious and his mumblings about "Rehton" are taken for fantasy. Fredericks realizes that his strange happenings on the "phantom planet" will never be believed.

X-RAY: Special effects can take a bow for their creations in this science fiction, outer space fantasy. The story is by producer Gebhardt, and it is quite a tale. It's action all the way, and will fill the bill as part of the program for the none too discriminating. Young science fiction fans should especially enjoy it.

AD LINES: "Science Shocker Of The Space Age"; "Pawns Of A Power . . . Far, Far Out!"

COLUMBIA

The Pirates Of Blood River MELODRAMA 87M.

Columbia
(British-made)
(Technicolor)
(Hammerscope)

ESTIMATE: Fair action entry for the lower half.

CAST: Kerwin Mathews, Glenn Corbett, Christopher Lee, Marla Landi, Oliver Reed, Andrew Keir, Peter Arne, Michael Ripper, Jack Stewart David Lodge. Produced by Anthony Nelson Keys; directed by John Gilling. executive producer, Michael Carreras.

STORY: Early in the 18th century, a band of Huguenot refugees from England founded a settlement on an island off the coast of South America. Several generations later, Kerwin Mathews, grandson of one of the leading founders, stands accused of misconduct with the wife of one of the council members. Innocent even though they are in love, the girl jumps into the river and is destroyed by flesh-eating piranha. Mathews is tried and sentenced to a long term in a deadly penal colony. Being unable to take the cruelty, he seizes the first chance to escape. He comes across a band of pirates headed by Christopher Lee, who are searching for treasure, and they head back to Mathews' settlement with him, posing as friends and hoping to find treasure. At the sight of the first settlers, they kill the men and attempt to attack the women. The settlers resist but the pirates win out when they threaten the women and children. It turns out that Andrew Keir, the father of Mathews, is the only one who knows where he

gold is hidden, and he resists. Mathews deduces that the gold is contained in a statue and tells Lee rather than see the settlers tortured and killed. Taking the treasure back to their ship through the woods, the pirates are harassed and many are killed. In the showdown, Lee is killed, and Keir, trying to save the statue, goes into the piranha infested river and is killed.

X-RAY: Containing a yarn that could be a mite clearer, which is off-set by action in color, fair performances, and passable direction and production, this entry can wind up in the supporting slot of the program and do an adequate job. The screenplay is by John Hunter and John Gilling, based on a story by Jimmy Sangster.

AD LINES: "An Exciting Thriller About Killer Pirates In Action"; "Hidden Treasure Drives Pirates Wild."

MGM

Tarzan Goes to India MELODRAMA 86M.

MGM
(CinemaScope)
(Technicolor)
(Filmed in India)

ESTIMATE: Good series entry should please as part of show.

CAST: Jock Mahoney, Mark Dana, Simi, Leo Gordon, Feroz Khan, Murad and introducing Jai, the Elephant Boy. Produced by Sy Weintraub. Directed by John Guillermin.

STORY: Jock (Tarzan) Mahoney is summoned from Africa by the Maharajah father of Simi to try and lead a huge herd of elephants from a large valley surrounded by mountains, which is to be flooded when a huge dam is completed at one end as part of the modernization and industrialization of India. Contractor Mark Dana is willing to cooperate if it doesn't mean interfering with his schedule, while field supervising engineer, Leo Gordon, who had a run in with Mahoney in Africa on another project, is dead set against extending any aid to Mahoney. Gordon's assistant, an Indian engineer, Feroz Khan, one-time friend of Simi, gets Mahoney out of a trap, and when he is unable to sway the callous Gordon, he quits, offering to help Mahoney. The latter also makes friends with an orphan boy, Jai, and his friend, a huge elephant, and with this help he tries to get the elephants out before Gordon can close off the exit with concrete. The boy's elephant kills the rogue leader of the herd and they start moving out. Gordon decides to eliminate Mahoney but is killed in the showdown by the boy's elephant. Dana takes over, barricading the exit with explosives, barbed wire, etc., but Mahoney is able to open up a path, and the elephants get through, wrecking part of the dam. Dana is convinced he can't meet the deadline, but Mahoney and the others offer to help. The deadline will be met with the aid of elephants. Mahoney then heads for home, his job in India done.

X-RAY: There's lots of excitement and action to be found in this latest in the Tarzan series, aided by the colorful background and peoples of India as well as by the huge ele-

phants who play an important part in the story and country. Interest is well maintained throughout, the cast is fine with Mahoney good as a mature Tarzan, and the direction and production fall into the better category. It should make up well as part of the show, with Cinemascope and color proving to be of useful assistance. The screenplay is by Robert Hardy Andrews and John Guillermin based on the original characters created by Edgar Rice Burroughs.

TIPS ON BIDDING: Higher program rates in some situations.

AD LINES: "The Thrillingest Tarzan of Them All"; "Action And Adventure In Far-Away Colorful India."

The Wonderful World of the Brothers Grimm

MGM
(Cinerama)
(Technicolor)

COMEDY-FANTASY-DRAMA
129M.—PLUS
INTERMISSION

ESTIMATE: High rating entertainment.

CAST: Laurence Harvey, Claire Bloom, Karl Boehm, Walter Slezak, Oscar Homolka, Barbara Eden, Yvette Mimieux, Russ Tablyn, Jim Backus, Beulah Bondi, Terry-Thomas, Buddy Hackett, Martita Hunt, Ian Wolfe, Arnold Stang, Otto Kruger. Fairy tales directed by George Pal; balance directed by Henry Levin; produced by George Pal.

STORY: In the year 1812, Laurence Harvey and his brother, Karl Boehm, are working on a history of local Duke Oscar Homolka, supervised by Ian Wolfe. Harvey is bored by the work and turns instead to his beloved fairy tales which he collects, hoping some day to put out a book especially suited for young children. That night he tells his two children the story of "The Dancing Princess," which has Yvette Mimieux as the princess who sneaks out nights to dance at a gypsy camp. She is observed by woodsman Russ Tamblyn, who follows her. They dance together while he is masked, falling in love. When she returns, the king, Jim Backus, rules that she must marry Tamblyn because he discovered her secret. She is more than willing when she finds that he was her dancing partner of the night. Another time, Harvey attempts to convince book seller friend Walter Slezak that he is right by telling youngsters the story of "The Cobbler and the Elves," which has Harvey as the elderly cobbler letting his shoe repairs slide so he could finish some puppets for several orphans. The puppets come to life and fix the shoes he was supposed to have ready the next day. The work is so satisfactory that the cobbler is amply rewarded and everyone is happy. The listening youngsters are happy, but Slezak is not convinced. Homolka feels that a branch of the family has been slighted in the history and sends them to another town to get the facts. There Harvey runs across story teller Martita Hunt, sometimes called a witch, and he eavesdrops outside her cottage as she tells the children the tale of "The Singing Bone," which has Terry-Thomas as the knight and Buddy Hackett as his servant who really kills a dragon, with Thomas taking the credit and reward. When the news reaches the king, he orders their positions reversed and commands Hackett to treat Thomas as well as he used to be treated which wasn't very well. Harvey collects other stories from Hunt and arrives in time to have missed the boat. He also loses the historical manuscript. The duke is not impressed with the story of what happened to the manuscript and orders Harvey, his wife Claire Bloom, and their children evicted. For Boehm, too, this is the last straw, and he decides to marry his fiancée, Barbara Eden, and live and work apart from his brother. Harvey is taken seriously ill and is about to die, but his fairy tale characters plead that he recover so he can tell their stories. His recovery changes Boehm's mind, and he agrees to remain, asking his fiancée to wait. Eden returns to Berlin. Boehm becomes famous for his school and college books, while Harvey's fairy stories are read far and wide by youngsters and their parents. They are accepted in the Berlin Academy, but Harvey is disappointed that the fairy tales

are not mentioned, only the more serious works. A committee is at hand to welcome them, but the adult words are suddenly drowned out by the cries of thousands of children who suddenly appear and scream at Harvey to tell them a story.

X-RAY: Many who witnessed the initial Cinerama films wondered whether the medium would ever be useful as a story-telling effort. After viewing this entry, the majority will agree that it is indeed feasible. Perhaps the selection for the initial attempt at story-telling was an especially fortunate one because it permits the cameras to wander from one story to the next, to embellish it with the wonder of the fairy tales, to maintain the realistic via dramatic highlights from the lives of the brothers Grimm, and to vary the pace as called for by the story and script, which is most useful in maintaining audience interest on high. There's excitement and romance and fun in fantasy and color and comedy, plus the thrills of using Cinerama effectively, such as in a fast-moving coach ride down the side of a mountain. etc. The man-made magic is good for audiences of all ages. Performances by all concerned are a delight, while the direction and production values in all areas are quite excellent. As for the process itself, it is about the same as when it was introduced a number of years ago, utilizing three projectors each covering one-third of the screen. The seams dividing the three sections are still visible when light complexed or open sky sequences are in order. Interiors or settings dark in color cause the viewer to forget the divisions. The combination of color and Cinerama is a strong one, providing that extra touch in this successful presentation, and it brings the rivers, mountains, forests, and interior settings as well within wonderful and realistic reach. The screenplay is by David P. Harmon, Charles Beaumont, and William Roberts, based on a screen story by Harmon, which in turn is based on the book, "Die Bruder Grimm," by Hermann Gerstner.

TIPS ON BIDDING: Highest rates in situations ready for Cinerama.

AD LINES: "The First Dramatic Story-Telling Motion Picture in Fabulous Cinerama"; "Thrill To The Wonderful World Of Comedy . . . Adventure . . . Fairy Tales . . . The Romance of Yesteryear In Fabulous Cinerama."

PARAMOUNT

The Delicate Delinquent

COMEDY
101M.

Paramount
(Reissue)

ESTIMATE: Interesting Jerry Lewis entry.

CAST: Jerry Lewis, Darren McGavin, Martha Hyer, Robert Ivers, Horace McMahon, Richard Bakalyan, Joseph Corey, Mary Webster, Milton Frome, Jefferson Searles, Rocky Marciano, Emory Parnell, Emile Meyer, Dave Willock, Mike Ross, Don Megowan. Produced by Jerry Lewis; written and directed by Don McGuire.

For complete review please refer to page 4350, July 10, 1957.

The Sad Sack

COMEDY
98M.

Paramount
(Reissue)

ESTIMATE: Funny Jerry Lewis entry.

CAST: Jerry Lewis, David Wayne, Phyllis Kirk, Peter Lorre, Joe Mantell, Gene Evans, George Dolenz, Lilliane Montevecchi, Shepard Strudwick, Abraham Sofaer, Mary Treen. Produced by Hal B. Wallis; directed

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by George Marshall.

For complete review please refer to page 4395, Oct. 30, 1957.

UNITED ARTISTS

Kid Galahad

DRAMA WITH MUSIC
95M.

United Artists
(Mirisch)

(Color by DeLuxe)

ESTIMATE: Good Elvis Presley entry.

CAST: Elvis Presley, Gig Young, Lola Albright, Joan Blackman, Charles Bronson, Ned Glass, Robert Emhardt, David Lewis, Michael Dante, Judson Pratt, George Mitchell. Produced by David Weisbart; directed by Phil Karlson.

STORY: Ex-GI Elvis Presley turns up at a mountain resort hotel owned by Gig Young, which caters to training fighters. He is looking for a job as a mechanic but shows some fistic ability, and Young decides to manage the boy, aided by professional trainer Charles Bronson. Meanwhile, David Lewis, slimy underworld character who is fouling up boxing, sends a couple of his hoodlums to make sure that Young doesn't talk about the past when an investigation of the sport gets under way. Young also gets involved with bookies, and the finances of the hotel are going downhill when his sister, Joan Blackman, decides to come up and take a hand in the operation despite his objections. This also upsets Young's romance with his long-time girl, Lola Albright, who moves out. Presley and Blackman fall in love as he continues to win matches. They decide to get married despite Young's objections after a final fight. Presley intends to retire to owning a garage in the area. Lewis places heavy bets on Presley's opponent, and to make sure that he won't win, he has his hoodlums break Bronston's hands so he won't be of any help in his corner. This act arouses Young, who changes and offers to talk to any investigating committee. It straightens him out with Presley and with Albright whom he asks to marry him following Presley's winning of the important fight. Everything comes out fine except for the crooks.

X-RAY: Elvis Presley gets a chance to sing, fight, and romance beautiful Joan Blackman, amidst colorful settings, and the result should please most of his fans. There are bits of comedy, intrigue, and drama thrown in as well, and it should do okay as part of the show and better where a campaign is in evidence. The acting is capable with all of the cast coming through well, and direction and production are good. The screenplay is by William Fay based on a Saturday Evening Post story written over 20 years ago by Francis Wallace. Among the tunes heard are "King of the Whole Wide World," "This Is Living," "Home Is Where The Heart Is," "I Got Lucky," etc.

TIPS ON BIDDING: Higher program rates or better in many cases.

AD LINES: "Elvis Presley At His Best"; "Elvis Presley Invades The World of Prize Fighting And He's A Knockout In The Ring And With The Gals."

WARNERS

Guns Of Darkness

DRAMA
95M.

Warner Bros.
(Filmed in Spain)

ESTIMATE: Satisfactory drama of suspense, political intrigue.

CAST: Leslie Caron, David Niven, David Opatoshu, James Robertson Justice, Eleanor Summerfield, Ian Hunter, Derek Godfrey, Richard Pearson, Sandor Eles. Produced by Thomas Clyde; directed by Anthony Asquith.

STORY: A revolution is brewing on New Year's Eve in a South American state. An

international firm which runs the local plantation and tries to keep out of politics is celebrating the holiday, led by boss James Robertson Justice. David Niven and wife Leslie Caron are at the party, and Niven obviously does not fit into the executive mold. Derek Godfrey slips away to join the revolutionary forces, which overthrow President David Opatoshu, who escapes. Godfrey, a trusted lieutenant of Opatoshu, is placed high in the new government. Niven and Caron discuss their shaky marriage, due to the fact that Niven quits job after job. Caron learns she is pregnant and decides to leave Niven. Niven finds the wounded Opatoshu in a car outside his home and decides to help the political refugee escape across the border. He is stopped and almost captured, but manages to get a pass from Godfrey and double back to pick up Caron. Faced with an arduous 80-mile run to the border, Niven is at a loss to explain why he is helping Opatoshu, knowing only that he abhors violence and injustice. They are captured within sight of the border. Caron, who has come to love Niven again, tells him she is pregnant. He kills a guard and they make a dash for freedom. They get Opatoshu to a hospital, and Niven refuses Justice's request that he blame the whole incident on Opatoshu to avoid embarrassment for the company and blacken Opatoshu's name for the rest of the world. Obsessed by guilt feelings because he has committed murder, Niven is consoled by Opatoshu, who explains that it is sometimes necessary to go against our principles in order to best defend them. Niven has learned a hard, cold lesson of life, and he and Caron go off to a new life together. Opatoshu dies of his wounds, but his spirit lives on spurring his people to fight for their freedom.

X-RAY: A good cast does full justice to this drama of a man's search for meaning in his life, set against a background of political unrest in a small South American state. Fans of action and suspense will get their money's worth although some of the talkier moments may lose them, while those seeking a deeper message than pure entertainment will find that as well, well told without becoming preachy. Niven and Caron are fine in their roles, but it is Opatoshu as the fleeing President who makes the most lasting impression. Now soft, now hard, now bitter, now humorously understanding, he makes a difficult character come to life. Smaller roles are well filled as well. The screenplay by John Mortimer, based on "Act of Mercy," by Francis Clifford, crackles with good dialogue and biting situations. Direction and production are in the better category. Here is action, suspense, and thought-provoking situations. The more demanding filmgoer should be pleased.

TIP ON BIDDING: Better program rates.

AD LINES: "A Fascinating Story Of Suspense And Political Intrigue"; "His Act Of Mercy Turned Into A Nightmare Flight From Evil."

MISCELLANEOUS

Strangers in the City

DRAMA
83M.

Embassy Pictures

ESTIMATE: Fair programmer.

CAST: Robert Gentile, Camilo Delgado, Rosita De Triana, Creta Margos, Robert Corso, Bob O'Connell, John Roeburt, Ruth Kuzab, special guest star Kenny Delmar. Written, produced, and directed by Rick Carrier.

STORY: The family consisting of Camilo Delgado, his wife Rosita De Triana, and their teen-age children, Creta Margos and Robert Gentile, are new arrivals in New York City from Puerto Rico. Delgado has difficulty holding onto a job where the bosses don't

appreciate his talents with a guitar and give him menial tasks to do. Gentile gets a job delivering groceries to help out, but he loses this when a local gang of toughs steals the groceries and roughs him up. Margos is raped in her rough neighborhood. When she gets a job in a shop, the foreman makes a play for her, and she permits this, hoping that it will help her to get more money. He passes her on to Kenny Delmar, head of a vice ring, who takes a shine to her and prepares her to become one of his girls. Gentile has it out with the leader of the local teen hoodlums, and their battle is interrupted by the arrival of a policeman. They both run, after which they shake and become friends. De Triana learns of her daughter's experiences in the factory and seeks vengeance from the foreman, stabbing him. She rushes home to her husband, who accuses her of having an affair with another man and shoves her into the bathtub filled with water. She drags an electric cord with her and is electrocuted. Delgado takes poison. Gentile finds his sister in a car with a man and hustles her home after convincing her that what she is doing is wrong. They head for home unaware of the double tragedy that awaits them.

X-RAY: The motives of triple threat man Rick Carrier are most noble, if indeed he intended to take the problem of immigration by Puerto Ricans into the U.S. and do it justice. Somewhere along the line, however, injustice has taken over as far as the actors are concerned. They are faced with inept dialogue and situations. The audience is left to put up with amateurish and unpleasant happenings on screen. There are bits and pieces worth remembering, and the entry, which was filmed in and on the streets of New York City using professionals and non-professionals, can be used as filler on the programs or in the exploitation houses where a campaign may attract some hardy souls. In the art spots, the unpleasant subject may find some appeal.

AD LINES: "An Expose Of What Happens To The Immigrants of Today"; "Roam The Jungle of New York Streets As A Family Fights For Survival."

FOREIGN

End of Desire

DRAMA
86M.

Continental
(French-made)
(English titles)
(Eastman Color)

ESTIMATE: Average entry for art houses.

CAST: Maria Schell, Christian Marquand, Pascale Petit, Ivan Desny, Antonella Lualdi, Marie Helen Daste. Produced by Agnes Delahale and Annie Dorfman; directed by Alexandre Astruc.

STORY: At the end of the 19th Century, Maria Schell meets and falls in love with handsome, gallant Christian Marquand, and she takes no note of the rumours that he is marrying her to get rid of his debts since she and her family have considerable money. After a satisfying honeymoon, he begins to change, becoming moody, aloof, silent, and he finally protests over having lost his liberty when he married her. His protest takes the form of living in a room of his own. Schell hopes for a change for the better, but Marquand receives his romantic satisfaction from an affair with pretty maid Pascale Petit. The latter becomes pregnant. When the child is born, Petit refuses to tell anyone the name of the father, and Schell learns the truth only when she accidentally catches Marquand in bed with her. She sends Petit away, giving her a farm to make things easy. Marquand takes up with Schell briefly again, and this

time a son is born to whom she devotes all of her attention. Marquand's attitude toward her worsens, and this time he takes up with the wife of an old friend who has come to live in the area. The friend suspects they are having an affair and surprises them, hurling them over a cliff to their deaths. Schell carries on.

X-RAY: This import based on a story by Guy de Maupassant tells its tale in simple fashion. It may be perhaps too simple for audience interest begins to lag as the moodiness of the story and the characters begins to surround the viewer. The performers act in average fashion, with perhaps attractive Pascale Petit shading the others a bit in her secondary role. The direction and production are adequate, and the color of the area in question is quite good. It should do okay in the usual art house spots if not much is expected. The screenplay is by Roland Laudenbach.

AD LINES: "A Classic Tale Of An Unusual Romance"; "A Rugged Tale Of Romance And Intrigue."

A Matter Of Who

COMEDY DRAMA
90M.

Harts-Lion International
(British-made)

ESTIMATE: Interesting import.

CAST: Terry-Thomas, Alex Nicol, Sonja Ziemann, Guy Deghy, Richard Briers, Carol White, Honor Blackman, Clive Morton, Geoffrey Keen, Martin Benson, Cyril Wheeler. Produced by Walter Shenson and Milton Holmes; directed by Don Chaffey.

STORY: Oil man Cyril Wheeler is taken ill on a plane bound for London accompanied by his bride of several weeks, Sonja Ziemann. Awaiting them is an ambulance, Terry-Thomas on the staff of the World Health Organization, and Wheeler's partner, Alex Nicol. As the plane lands, the passengers are told to stand by until his illness is diagnosed. Nicol gets a turndown from British associates about continuing oil finding operations in a small eastern country. He goes to tycoon Guy Deghy, but the latter turns down an offer to invest in the operation, and Nicol finds Ziemann at the party in his place. Thomas arrives, informs everyone that Wheeler has smallpox, and anyone who came in contact with him or anyone on the plane must be vaccinated. The WHO finds several cases in Switzerland and Belgium, and the conclusions after investigation are that the cases are related. A dead Arab diplomat is involved, and when the body is being prepared for shipment to his home country, Thomas is forced to steal it to see what he really died from. The trail leads Nicol and Thomas to the Swiss Alps, where Deghy is found to be involved in a shady attempt to queer the oil deal. He also was involved in passing on the smallpox. Thomas clears things up in the climax aboard a cable car over the Alps, and Nicol winds up a millionaire. Wheeler dies and it turns out that Ziemann was not quite the opportunist everyone thought she was.

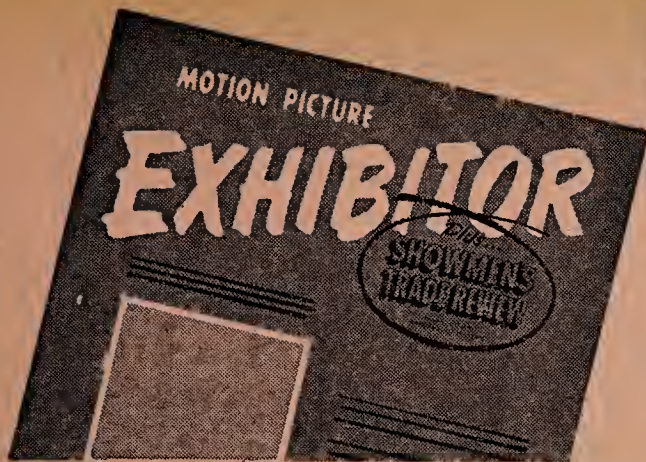
X-RAY: It's a little difficult to visualize comedian Terry-Thomas in a semi-serious role, but that's what he's in as a member of World Health Organization dedicated to preventing a smallpox epidemic no matter whose toes he has to trod. Of course there are some humorous complications, but there are also stretches of lots of talk when nothing much seems to happen. The import can play either the art spots or in the supporting position on the regular programs of regulation theatres. The cast is adequate, and direction and production are average. The screenplay is by Walter Shenson and Milton Holmes.

AD LINES: "A Fun-Filled Hit"; "Terry-Thomas Is A Doctor Who Wants To Examine Only The Prettiest Of Gals."

ALPHABETICAL GUIDE TO 293 Features Reviewed

This index covers features reviewed thus far during the 1961-62 season in addition to features of the 1960-61 season, reviewed after the issue of Aug. 23, 1961.—Ed.

A		F		M		S	
Advise & Consent—139m.—Col.	4937	Far Country, The—97m.—U-I—Reissue	4939	Madison Avenue—94m.—20th-Fox ...	4906	Sad Sack, The—98m.—Par.—RE.	4958
All Fall Down—111m.—MGM	4921	Fear No More—80m.—Misc.	4890	Magic Sword, The—80m.—UA	4927	Safe At Home—83m.—Col.	4926
Anatomist, The—73m.—For.	4876	Five Day Lover, The—86m.—Far.	4910	Magnificent Tramp, The—76m.—For.	4936	Sail A Crooked Ship—88m.—Col.	4897
Arms And The Man—96m.—Far.	4910	Five Finger Exercise—109m.—Col.	4926	Magie Voyage Of Sinbad, The—79m.—		Saintly Sinners—78m.—UA	4907
Assignment Outer Space—79m.—A-I	4957	Flight That Disappeared, The—72m.—		—For.	4947	Samar—89m.—WB	4927
B		UA	4870	Majority Of One, A—147m.—WB	4888	Sand Castle, The—70m.—Misc.	4867
Babes In Toyland—105m.—BV	4889	Flower Drum Song—133m.—U-I	4887	Malaga—97m.—WB	4909	Saskatchewan—88m.—U-I—Reissue	4939
Bachelor Flat—91m.—Fox	4889	Follow That Horse—80m.—For.	4891	Man-Trap—93m.—Para.	4865	Satan In High Heels—93m.—Misc.	4923
Bachelor In Paradise—109m.—MGM	4881	Follow That Dream—110m.—UA	4923	Man Who Shot Liberty Valance, The		Satan Never Sleeps—124m.—Fox ...	4914
Back Street—107m.—U-I	4875	Force Of Impulse—84m.—Misc.	4890	—122m.—Para.	4926	Season Of Passion—92m.—UA	4875
Bashful Elephant, The—83m.—Allied		Forever My Love—147m.—Para.	4922	Man Who Wagged His Tail, The—91m.—		Second Time Around, The—99m.—Fox	4882
Artists	4901	Four Horsemen Of The Apocalypse,		—For.	4871	Secret File: Hollywood—84m.—Misc.	4883
Bell' Antonio—101m.—For.	4931	The—153m.—MGM	4909	Manster, The—71m.—For.	4942	Secret Of Deep Harbor—70m.—UA	4875
Belle Sommers—62m.—Col.	4937	Frogmen, The—96m.—RE.—Fox	4869	Mark, The—127m.—For.	4879	T	
Bernadette Of Lourdes—90m.—For.	4910	From A Roman Balcony—84m.—For.	4878	Mask, The—83m.—WB	4883	Tartars, The—83m.—MGM	4949
Between Heaven And Hell—94m.—RE.		G		Matter Of Two, A—90m.—For.	4959	Tarzan Goes To India—86m.—MGM	4957
—Fox	4869	George Raft Story, The—		Merrill's Maudsayers—98m.—WB	4935	Taste Of Honey, A—100m.—For.	4943
Big Red—93m.—BV	4929	105 1/2m.—AA.	4893	Midnight Story, The—89m.—RE.—U-I	4870	Tender Is The Night—146m.—Fox	4898
Big Wave, The—73m.—AA	4925	Geronimo—101m.—UA	4930	Midsummer Night's Dream, A—74m.—		That Touch Of Mink—99m.—U-I	4935
Birdman Of Alcatraz—143m.—UA	4950	Gigot—104m.—Fox	4949	—For.	4899	Then There Were Three—74m.—Misc.	4909
Black Tights—116m.—For.	4910	Gina—92m.—For.	4931	Miracle Of Our Lady Of Fatima, The—		13 West Street—80m.—Col.	4929
Blood And Roses—74m.—Para.	4865	Girl With A Suitcase—101m.—For.	4871	102m.—RE.—WB	4871	Three On A Spree—83m.—UA	4866
Blue Hawaii—101m.—Par.	4885	Great War, The—118m.—Far.	4867	Miracle Worker, The—107m.—UA	4934	Three Stooges In Orbit, The—87m.—	
Boccaccio '70—165m.—For.	4954	Green Mare, The—93m.—For.	4884	—Fox	4938	Col.	4953
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Boy Who Caught A Crook—72m.—		Guns Of The Black Witch—81m.—A-I	4901	—Fox	4938	Col.	4901
UA	4874	Guns Of Darkness—95m.—WB	4958	Mr. Sardonicus—89m.—Col.	4873	Throne Of Blood—105m.—For.	4892
Boys' Night Out—115m.—MGM	4945	H		Moon Pilot—98m.—Buena Vista	4901	Through A Glass Darkly—91m.—For.	4919
Breakfast At Tiffany's—115m.—Par.	4873	Hands Of A Stranger—86m.—AA	4917	Mothra—101m.—Col.	4937	Thunder Of Drums, A—97m.—MGM	4865
Broken Land, The—60m.—Fox	4946	Happy Thieves, The—88m.—UA	4898	Murder She Said—87m.—MGM	4902	Time Bomb—92m.—AA	4925
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Burn, Witch, Burn—90m.—A-I	4921	Hemingway's Adventures Of A Young		My Geisha—120m.—Para.	4922	Too Late Blues—100m.—Para.	4902
C		Man—145m.—Fox	4946	Mysterious Island—101m.—Col.	4894	Tomorrow Is My Turn—118m.—For	4911
Cabinet Of Caligari, The—104m.—Fox	4934	Horror Chamber of Dr. Faustus, The		N		Town Without Pity—105m.—UA	4875
Call Me Genius—105m.—For.	4878	—84m.—For.	4942	Nearly A Nasty Accident—86m.—U-I	4923	Trapeze—105m.—UA—Reissue	4939
Cape Fear—105m.—U-I	4914	Harold Lloyd's World of Comedy—94m.		Night Affair—92m.—For.	4879	Trojan Horse, The—105m.—For.	4955
Capture That Capsule—73m.—Misc.	4935	—Misc.	4915	Night Of Passion—see Durling One Night		Trunk, The—72m.—Col.	4873
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Cat Burglar, The—64m.—UA	4874	Hell Is For Heroes—90m.—Para.	4933	Night Creatures—81m.—U-I	4934	20,000 Eyes—61m.—Fox	4926
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Cinderella—80m.—For.	4895	Hitler—107m.—AA	4913	Notorious Landlady, The—123m.—Col.	4949	Twist Around The Clock—82m.—Col.	4897
Claudelle Inglish—99m.—WB	4866	Horizontal Lieutenant, The—90m.—		Not Tonight, Henry—65m.—Misc.	4871	Two Little Bears, The—81m.—Fox.	4894
Colossus of Rhodes, The—128m.—		MGM	4921	O		U	
MGM	4889	House Of Bamboo—102m.—RE.—Fox	4869	One Plus One—115m.—Misc.	4867	Underwater City, The—78m.—Col.	4905
Comancheros, The—107m.—Fox	4882	House Of Women—85m.—WB	4927	One, Two, Three—108m.—UA	4890	V	
Concrete Jungle, The—86m.—For.	4941	Hustler, The—135m.—Fox	4869	Only Two Can Play—106m.—For.	4908	Valiant, The—80m.—UA	4950
Confessions Of An Opium Eater—82m.		I		Outsider, The—108m.—U-I	4895	Valley Of The Dragons—79m.—Col.	4877
—AA	4925	I Bombed Pearl Harbor—91m.—For.	4911	P		Victim—100m.—For.	4911
Couch, The 89m.—WB	4909	Immoral West, The—63m.—Misc.	4954	Panic In Year Zero—95m.—A-I	4949	View From The Bridge, The—110m.—	
Counterfeit Traitor, The—147m.—		I Like Money—81m.—Fox	4938	Paris Blues—98m.—UA	4874	Misc.	4907
Para.	4922	Important Man, The—99m.—For.	4954	Phantom Of The Opera, The—84m.—		Vikings, The—114m.—UA—Reissue	4939
Creature From The Haunted Sea, The—		Incident In An Alley—83m.—UA	4918	U-I	4951	Viridiana—90m.—For.	4931
60m.—Misc.	4883	Information Received—77m.—U-I	4930	Phantom Planet, The—82m.—A-I	4957	W	
D		Innocents, The—99m.—Fox.	4894	Pigeon That Took Rome, The—101m.—		Walk On The Wild Side—114m.—Col.	4905
Das Dreimaederhaus—102m.—For.	4890	Interns, The—120m.—Col.	4945	—Par.	4953	War Hunt—81m.—UA	4923
Day The Earth Caught Fire, The—90m.		Intruder, The—80m.—Misc.	4939	Pinocchio—86m.—Buena Vista—RE.	4901	Weekend With Lulu, A—91m.—Col.	4930
—U-I	4903	Invasion Quartet—87m.—MGM	4865	Pirates Of Blood River, The—87m.—		West Side Story—155m.—UA	4870
Day The Sky Exploded, The—80m.—		It Happened In Athens—92m.—Fox	4950	Col.	4957	What A Carve Up—87m.—For.	4955
For.	4910	It Takes A Thief—91m.—For.	4951	Pirates Of Tortuga—97m.—Fox	4874	White Christmas—120m.—Para.—RE.	4865
Dead To The World—87m.—UA	4906	J		Pocketful Of Miracles—136m.—UA	4882	Whistle Down The Wind—98m.—Misc.	4904
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—RE.	4958	Journey To The Seventh Planet—80m.		Prisoner Of The Iron Mask, The—80m.		Wild Westerners, The—70m.—Col.	4953
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Col.	4869	UA	4878	For.	4879	Grimm, The—129m.—MGM	4958
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Devil's Partner, The—70m.—Misc.	4883	K		Purple Noon—115m.—For.	4891	World By Night No. 2—118m.—WB	4954
Devil's Wanton, The—72m.—For.	4935	Kid Galahad—95m.—UA	4958	Q		World By Night—80m.—WB	4850
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—82m.—For.	4942	L		Rawhide Years, The—85m.—RE.—U-I	4871	X-15—106 1/2m.—UA	4885
E		La Belle Americaine—100m.—For.	4907	Reprise—110m.—AA	4921	Z	
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Errand Boy, The—92m.—Para.	4906	—For.	4942	Roses For The Prosecutor—92m.—For.	4879		
Escape From Zahrain—93m.—Para.	4938	Last Year At Marienbad—99m.—Far.	4919	Roman Spring Of Mrs. Stone, The—			
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Explosive Generation, The—89m.—UA	4870	For.	4891	Sad Sack, The—98m.—Par.—RE.	4958		



EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

JULY 25, 1962

SECTION THREE
VOL. 68, NO. 6

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B KIDS' MATINEES

NUMBER B8

Special Children's Shows

THEATRE: Paramount,

ADDRESS: Newton, Mass.

MANAGER: Alex J. Castoldi

In conjunction with the Creative Arts Committee of the local school system we recently consummated an arrangement to screen on alternate Saturdays for 16 weeks a series of eight film programs distributed by the Children's Film Foundation, under the sponsorship of the J. Arthur Rank Organization; and distributed in the U.S. by Walter Reade, Inc.

This "Children's Adventure Series" comprises "The Stolen Airliner", "Heights Of Danger", "Circus Friends", "The Stolen Plans", "The Dog and The Diamonds", "Clue Of The Missing Ape", "One Wish Too Many", "John Of The Fair", and an eight chapter serial, "Five Clues To Fortune."

The Creative Arts Committee represents 25 elementary schools in Newton, and under this arrangement we pre-sold close to 10,000 tickets. This sale combined with the receipts realized from the attendance of our regular Saturday afternoon movie-goers assured us of a sellout for each of these performances set from 1.15 p.m. to 3.15 p.m.

We quadrupled our gross receipts and our candy sales, based on a compilation of Saturday matinee receipts for the 12 month period immediately preceding the commencement of the film series, for each of these performances. We took care not to schedule any of the series to conflict with other attractions suitable for children such as Walt Disney's "Pinocchio", made available to us during this series.

As the series was arranged through the local school system, very little money was spent on the promotion of the idea. We arranged to have as dinner guests certain members of the committee, in order to agree on various aspects of the program. Apart from this, the only expense was for the printing of strip tickets and literature to be sent home with the students.

Finally we held an invitational screening of a film in the series to enable parents to decide if they wished to take advantage of the program.

This program was originally decided upon to combat parents' complaints that theatres today are completely disregarding children in their scheduling of films. Apart from proving a lucrative enterprise, we believe that this series of films will prove itself in other ways. To future complaining parents we can hold up this program as a sincere effort on our part to bring to the community wholesome entertainment for their children. Also, this is the first experience at the movies for many of the youngsters attending this series of films. We feel that as these future movie-goers grow into regular patrons of the cinema, they will tend to correlate good entertainment with our theatre where they saw their first motion picture.

D MERCHANTS

NUMBER D20

Promotions Give "That Touch Of Mink"

THEATRE: Keith's,

ADDRESS: Cincinnati, Ohio

MANAGER: Odis R. Owens

How about a trip to Bermuda—free? Or "Is there a woman anywhere who wouldn't object one bit to possess a \$1,200 mink stole—for free?"

All anyone had to do to satisfy these desires was to drop his or her name in the box in the lobby of the theatre during the run of Universal's "That Touch Of Mink"; and who knows—he or she might be the winner of a trip to Bermuda or be able to own a mink stole. It was just that easy.

For these were the top prizes given away during the run of that picture. And on opening night there were 500 women who received "that touch" in mink-lined orchid corsages. Exciting? The house was packed.

The promotions that helped boost the interest in the film were very simple. All that was required was for a patron to drop his name in a box, placed in the lobby. At the end of the films run, someone had a vacation and another patron a mink stole. First prize was a two-week vacation for two in Bermuda via Pan American jet clipper. Second prize was a \$1,200 mink stole furnished through the courtesy of furriers Becker and Burns.

Besides the constant drum beating through newspaper ads, radio and television plugs, the

theatre lobby helped to create the mood for the gay film. Evidence of the promotion was the constant boxoffice jingle during the film's first run. Of course, the value of the giveaways is important in a stunt of this sort. Their value is definitely weighed by actual value.

G STUNTS-BALLY

NUMBER G28

Chinese Stunts For "Road To Hong Kong"

THEATRE: Loew's,

ADDRESS: Richmond, Va.

MANAGER: George Peters

Since the old "Road" pictures have been shown recently in Richmond on television, we felt it important to stress in all advertising, copy and marquee that "The Road To Hong Kong" is an entirely brand-new, recently produced 'Road' picture. We played up the 'new girl' angle in shapely Joan Collins; but included mention that Dotty Lamour is still with 'The Boys.'

Highlights of our campaign were centered on the Chinese angles of the film. A hanging display of lettered Chinese lanterns and balloons were used in the main entrance lobby one month in advance of opening. A cutout rickshaw with a borrowed mannequin in Chinese dress was used in rear orchestra three weeks in advance. We endeavored to get through the medium of special classified newspaper ads and story a real rickshaw as part of front display.

We got a women's department reporter to accompany a party of Richmond's leading Chinese citizens as honored guests of the



Standing in front of Keith's, Cincinnati, Ohio, on opening night of Universal's "That Touch Of Mink" are Billy Besen, Becker and Burns, local furriers, who just love to have ladies wear mink; a model, who wouldn't mind owning the mink stole or being persuaded to vacation in Bermuda; and Odis R. Owens, theatre manager, who next to having people crowd his theatre, just loves to give away promoted prizes; and, right, two of the 500 women who received mink-lined orchid corsages on opening night and hopefully put their names in the box in the lobby for a chance to own the \$1,200 mink stole, worn by the model on the left.

theatre opening night for a special Women's page story on their reactions to the film. Mrs. Alton Williams, food editor, News Leader, did a special "Hong Kong Recipes" story with photos of Crosby and Hope eating.

Summer college and business course classes were covered with art and announcements. School publications and editors were serviced with art and cuts, special stories. Editors were invited to attend as honored guests on opening night.

Harvey Hudson, Richmond's favorite disc jockey on Station WLEE 'adopted' the picture as his favorite comedy of the year and invited the first 50 listeners correctly identifying former 'Road' picture's songs to a special midnight preview. Musak and juke box tie-ups were also effected.

For street ballyhoo we had two nice looking young ladies carry empty CO₂ cylinders from drink machine around downtown streets, busy bus terminals, etc. A card with tank proclaimed "Laughing Gas" Just filled with laughs at Loew's Theatre—"The Road To Hong Kong."

Moiselle Laundries used 2,000 special laundry strips on shirts; and Cinderella Cleaners used 2,000 coat hanger tabs with copy reading "Tops in Entertainment—Tops in Cleaning Services" etc.

In a tea room tie-up, popular local organist Eddie Weaver featured Chinese themes and appropriate announcements over the P.A. system with place cards on each table carrying "Road" playdates.

Thalhimer's department store has a famous imported foods department and it was arranged for them to feature a special "Foods From Hong Kong" display window and inside store with guest tickets to see the film for purchasers of lucky numbered cans of tea, bird's nest soup, etc. Richmond food stores at six suburban super-markets having large imported canned goods departments also were tied in.

(Continued on page EX-432q)

Sack Opens New Boston Music Hall As 7,000 Turn Out For Celebrities



Part of the tremendous crowd at the opening of Ben Sack's new Music Hall in Boston, Mass., the biggest film premiere ever held in the city with MGM's "Boys' Night Out" opening the house.

BOSTON—The biggest premiere ever held in Boston, with more than 7,000 film fans turning out to see the celebrities, was held for the recent opening of Ben Sack's new Boston Music Hall, the former Metropolitan. Sack, who is now the outstanding exhibitor in Boston with operation of five first run houses in the city, put on the show that brought Hollywood to town.

MGM and Joseph E. Levine's "Boys' Night Out" opened the house; and so great was the demand for seats that the 1,786 seat balcony was sold out to the first nighters. On the 2,100 seat lower floor which the new theatre will operate for films, there was a glittering array of celebrities including stars, producers, directors and high ranking film executives along with political bigwigs, including the Governor and Mayor.

The giant Wurlitzer grand organ, valued at \$100,000 when the house was opened 25 years

ago, was heard once again with Lou Weir playing; and a 55-piece orchestra, under the direction of Ruby Newman, rose from the pit, at the black tie affair.

Following the premiere, a champagne supper for 1,000 persons was given by showman Sack at the Hotel Statler Hilton. Among those present were George Jessel, Zsa Zsa Gabor, Sue Lyon, Levine and a long list of film executives.

From the stage of the new Music Hall, producer Levine introduced Jessel, who as master of ceremonies, paid tribute to Sack for "outstanding showmanship."

Sack, whose penchant for developing, refurbishing and restoring theatres and making each "a shining jewel—that people will want to come to" has become the dominant exhibitor in the city with his theatres at nearly every approach to Boston. The previous night

(Continued on page EX-432)

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations. At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000

IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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A NEW STAR IS BORN:

the H.M.S. "Bounty"

THIS three masted sailing vessel, on the first four stops of her world tour, has been seen by millions of people, read about by millions more, and boarded by many thousands who visited her for a first hand inspection.

The ship, built expressly by Metro-Goldwyn-Mayer for "Mutiny On The Bounty" and a duplicate of the original Bounty sailed by Captain Bligh and aboard which the famous mutiny occurred in 1789, has an all-Canadian crew of 24 under the command of Ellsworth Coggins, formerly of the Royal Canadian Navy, who has been in charge of her since she was built in Lunenburg, Nova Scotia.

The ship is proving to be one of the biggest "personal appearance" attractions in the history of entertainment, judging by the interest shown in her by newspapers, radio, television and the general public in the cities she has visited so far.

After passing through the Canal, the Bounty will make one or two stops at east coast cities and then sail across the Atlantic Ocean for visits to London, England, and Hamburg, Germany.

In San Francisco, her last stop before proceeding to the east coast, an estimated 25,000 persons were lined up four deep for more than a mile to go aboard her when the ship was thrown open to the public.

In Vancouver alone a crowd estimated at 350,000 lined the shores of the harbor to cheer her as she arrived. Approximately half a million people jammed the banks of Lake Washington as she made a special trip around that famous body of water during her stay in Seattle. At least 50,000 visitors to the World's Fair also came aboard her in that city. At least 500,000 persons, it is estimated, have crossed her decks during the hours she has been open to the public.

In each city the press has heralded the ship's arrival; and radio and television stations have covered the event with their top announcers and photographers, many of them boarding the vessel outside the harbor and sailing in with her while making special reports to their audiences. Leading government and city officials have been on the various piers to extend personal greetings as the ship was moored. Navy and Coast Guard bands, Scottish pipers, and other musical groups have also been present.

After the European visit the ship will return to the United States in the early fall and, following stops in several other east coast cities, will tie up in New York shortly before the November world premiere of "Mutiny On The Bounty." This is one of the most unusual film promotion projects ever undertaken.



COMPANY ASSISTS

ALLIED ARTISTS reports that entries by the thousand poured into radio station KBOX, Dallas, in a 10-day "capital punishment" contest conducted by the station in a tie-in with the opening of "Reprieve" at the Capri. The contest was sparked by a KBOX live interview with John Resko, whose story the picture tells and who is on a national tour coordinated with the film's openings. The responses in the contest, for or against the death penalty in Texas, will be turned over to Governor Price Daniel. Resko, who at 18 panicked and killed a man during a New York holdup, was granted a last-minute reprieve from death in the electric chair by Governor Franklin Roosevelt. His sentence later was commuted to life, he became a noted painter in Dannemora Prison, and was paroled after 19 years.

COLUMBIA has prepared a comprehensive and diversified assortment of theatre and television trailers for "The Interns" designed for every type of penetration. Included among the diverse trailer material is a special teaser trailer starring Vince Edwards which will be used extensively for cross-plugging in theatres throughout the country. Edwards is foremost in the public mind as a "doctor" for his portrayal in the popular television series, "Ben Casey". The trailers also include a regular theatre trailer which uses scenes from the motion picture along with quotes from Louis Sobol, Erskine Johnson and Pageant Magazine; six television spots, three of which star Michael Callan, James MacArthur and Nick Adams; and five unusual open-end television interviews which will enable local TV announcers to "talk" to the stars of the film and show actual scenes from the film. Exhibitors will have a choice of 13 different trailers, 12 of which are available free of charge to showmen.

MGM in a completely new phase of pre-publicity is supplying more than 50 circus acts that appear in Billy Rose's "Jumbo" with special press kits spotlighting the performers themselves and the circus musical. Kits contain art from film showing artists in action with the stars of the film, plus stories on respective circus personalities. Materials will be used locally all over the world, wherever the big top stars travel. Featuring seven Rogers and Hart song hits, the complete musical soundtrack of the film is to be released as an album by Columbia Records in late fall. Still circus minded, MGM is working on an exploitation project for openings of "Captain Sindbad" with a menagerie of elephants, camels, leopards and horses, all garbed in Oriental trappings, being assembled by the Hagenbeck Circus in Copenhagen as an exploitation project for openings.

EMBASSY is launching a major promotion among several hundred high schools and colleges in the New York, Long Island, Westchester and northern New Jersey area for "The Sky Above—The Mud Below." As a facet of the campaign, special literature on the Academy Award winning adventure feature is being sent to faculty advisors for bulletin board display. Additionally, faculty and student discount tickets are being offered for the dual American premiere engagement at New York's Forum and Normandie. Previously, "Invitations", published by the audio-visual department of the New York City Board of

SACK

(Continued from page EX-430)

he had opened his new Capri, the former Strand, which he had rebuilt from wall to wall to take the place of the former Capri, closed awaiting demolition to make way for a toll road extension.

The two theatres, Boston Music Hall, and the new Capri represent approximately \$850,000 in renovation and face lifting.

In addition to all the festivities, Sack had a city square right at the theatre named for him: "Sack Square." The presentation was made at the opening and signs were installed with ceremonies. Special editions of the three Boston newspapers ran special supplements on the event. This was a first in publishing circles here. Mayor John F. Collins issued a proclamation marking Sack Theatre Week in Boston. The Boston Herald ran a special replate after the premiere in time for the party at the hotel, devoting its entire front page to the affair.

With television cameras, radio coverage, the celebrities were introduced to the crowds as they entered the theatre. A special motion picture camera captured the entire affair from the start of the motorcade with its parade of celebrities and 60 foreign consuls, each in an automobile flying the flag of his country, right down to the champagne supper. Showman Sack had a short feature made of the event and will show it in each of his theatres so that the people who took part in the opening day ceremonies may see themselves on the screen.

Sack set a record by building the two new theatres complete in six weeks. At the Music Hall all new seats were installed; luxurious carpeting in the gold and marble foyer; a spouting water fountain was installed in the grand lobby; and the lounge was made into a "Golden Circle." One of the biggest innovations was the tearing out of the former bronze ticket booth in the center of the lobby, and installation of two modern designed ticket booths on each side of the entrance; and a tremendous new square marquee.

For the opening of his new Capri, Sack had the star of the opening film, "Lolita," Sue Lyon, making personal appearances in the lobby.

At the Music Hall the balcony will not be used for films; but Sack is planning to bring in large scale events such as the Bolshoi Ballet, musical shows, ballets, and the Metropolitan Opera has been booked for next spring.

Sack's present five theatres in Boston will soon be joined by another one, the Commonwealth, which he is building at Kenmore Square. This new theatre will have one side completely made of glass which will be curtained from the inside when the film is shown.

CHINESE

(Continued from page EX-430)

Coop ads and other tie-ins were arranged with four Chinese Restaurants, the Oriental, the Lotus, the Joy Garden, and the Golden Dragon.

Other tie-ins were made with camera shops, music stores, women's fashions, customer jewelry, hair styles, travel books, etc.

Table tent cards were placed in restaurants, drug-stores, Trailway's Bus restaurant, etc.; and 30x40 standing easel stillboards were placed in bowling alleys, hotels and the bus station.

Capitol News Company trucks and Climax Beverage delivery trucks were bannered.

Education, recommended the film to high school students. Authentic art objects carved by the primitive tribesmen of Dutch New Guinea are on display in the lobby of the

1962 EXPLOITATION INDEX

(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

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Forum. The collection, on loan from the Carlebach Gallery, exhibits artifacts of such tribes as the Asmat and Minika, who live much as their Stone Age ancestors did 7,000 years ago; and includes carved war shields, ceremonial spears, soul boats, war trumpets, ivory nose ornaments, drums and totems, and woven ceremonial masks.

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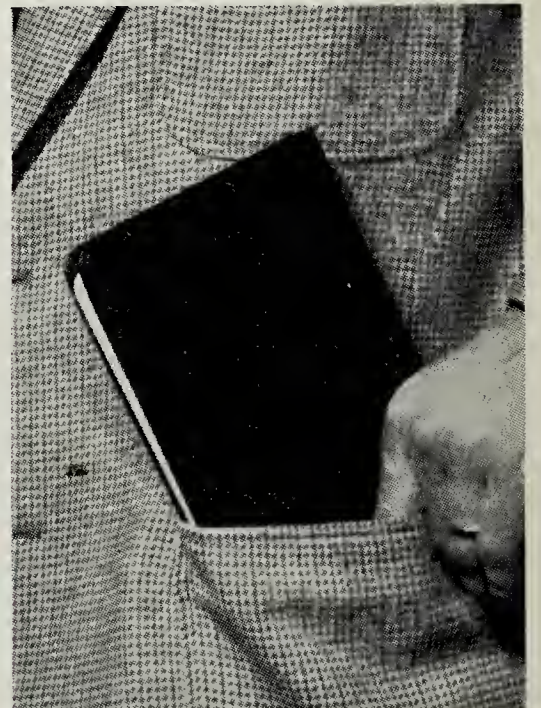
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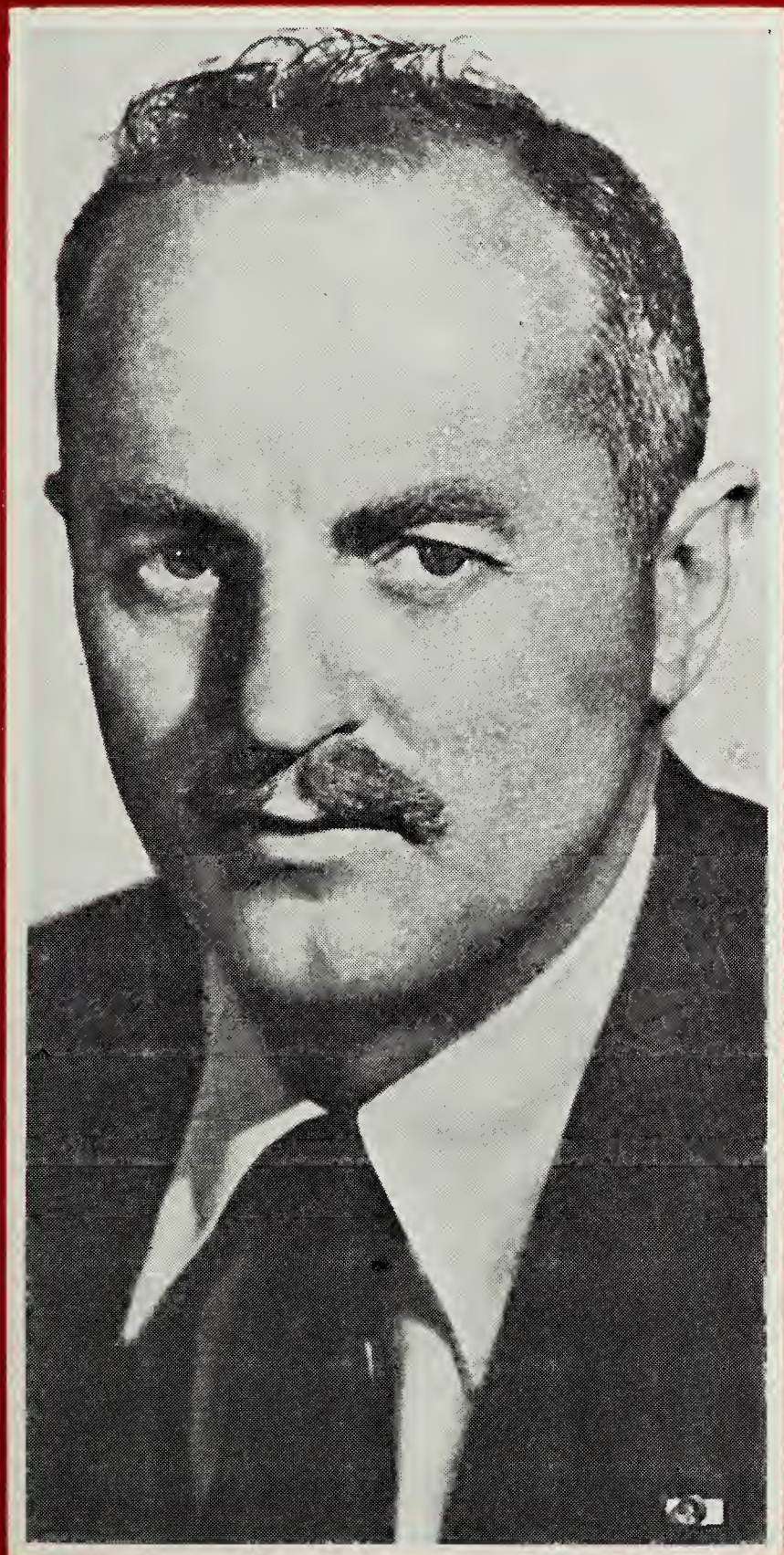
AUGUST 1, 1962

Volume 68

Number 7

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN TWO SECTIONS • THIS IS SECTION ONE



MCA, Gov't Agree On Agency Spinoff

(See Page 9)

Rackmil Elected Pioneer Of Year

(See Page 10)

Darryl F. Zanuck, veteran producer and former vice-president in charge of production at 20th Century-Fox, was elected president of the company after a stormy session of the board of directors in New York. (See story on Page 8.)

The Legal Beagles Can't Say No! . . . see editorial—page 3



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Volume 68 • No. 7

AUGUST 1, 1962

THE LEGAL BEAGLES CAN'T SAY NO!

WE HAVE BEEN concentrating a good deal of editorial attention lately on the subject of clearance. This is because we feel that an important part of the motion picture industry is in serious jeopardy as established clearance patterns break down.

The economic success of exhibition and the industry generally depends to a great extent on proper clearance. This is a point that has been recognized by the Supreme Court and by most knowledgeable industryites as well. To prosper, the industry must protect the important, all year around first-run situations.

This is not to say that multiple showings in areas where theatres are not in real competition are wrong. On the contrary, such bold experiments as United Artists' "Premiere Showcase" in New York are an important step forward. However, generally theatre admissions are regulated to fit the purse strings of customers, and proper clearance keeps pictures available for a maximum length of time.

First-run theatres play a picture a week or longer, while subsequent runs play only a few days, often as part of a double feature and generally without matinee showings. Drive-ins combine a relatively short season with free admission for children. Sub-run and drive-in situations use a minimum amount of advertising in comparison to first-runs, which must attract a larger audience because of their high overhead. Of course, there are always exceptions.

Who makes these rules of changing clearance? Who authorizes unjustified moveups? Don't let anyone kid you. Distribution's legal departments have been burned so many times in court during anti-trust cases that they are running scared. Solid distributors have objected to unwarranted theatre moveups, but it has been to no avail as they have been forced to comply with the move-up trend.

In the past, we have spoken out editorially against the distrust and under-the-table negotiations that have forced many a long, drawn out law suit. It has been our contention that a little give and take between buyer and seller early in the controversy could well have kept many of these cases off the court docket. A workable arbitration system to settle such

battles would hurt no one but the legal beagles who have thrived on industry strife and tension.

We have first-hand knowledge of a theatre suing under the anti-trust laws that offered distributor defendants a fair settlement early in the legal proceedings. Distribution lawyers said, "No, this case we can win. We'll fight." As a result, the distributors paid 10 times as much as the settlement figure, a staggering sum of more than a million dollars, and also threw the clearance situation in that particular area into complete confusion. There are other similar cases on record.

One of these days, a key first-run situation will sue distribution to protect itself from unjustified moveups by competitive theatres. They will charge collusion on the part of distributors, who follow one another like sheep in granting clearance changes. When the right questions are asked before a judge, with the facts and figures to back them up, it will take a Louis Nizer to figure out a defense.

Attention must be paid to the character and location of theatres involved in clearance disputes. These considerations involve type of entertainment offered, size, transit facilities, appointments, rental terms, and estimated grosses to be derived by distributors. Such factors can not be ignored.

The potential gross return is still the best clearance yardstick, notwithstanding the frightened legal minds that are prone to consider every moveup inevitable. Kill clearance and you will eventually kill the business altogether. If clearance has any value, it must protect the theatre returning the most dollars. Only in that way can a regular production flow be assured. No set pattern can cover every situation. Exceptions are necessary. However, equalizing competition between unequal theatres is plain suicide.

We know of one booking combine (and it's no trade secret) that promises moveups to exhibitors as a come-on to attract more customers. He delivers, too, by throwing his weight around with distribution. He loses nothing by the effort, and succeeds because a lawyer is afraid to say no.

Common sense and restraint are more necessary now than ever before. We are buying and selling films, not canned goods, and it is time we realized that fact.

ZOWIE!

WE CAN'T RECALL an instance in all our years of publishing MOTION PICTURE EXHIBITOR of theatremen ganging up on a sales manager to give him a present. When it happens and when the theatrical gift-givers represent more than a thousand theatres—all we can say is "Zowie."

In Dallas, where the Texans are used to doing things in a big way, theatremen gave a plaque and a set of luggage to Rube Jackter, Columbia sales chief, naming him "Master Showman." Among the circuits involved were Interstate, Malco, Frontier, Jefferson, Rowley United, Trans-Texas, Con-

solidated, and Video.

Rube Jackter followed a wise and well-loved man, Abe Montague, as Columbia sales manager. Neither of these men was ever accused of giving his film away. However, both earned the respect of their customers by dealing fairly and honestly.

There are no elevators in the House of Success. One must climb to the top a step at a time.

We doff our hat to Rube Jackter, "Master Showman."

The boys in Texas made a fine choice.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Joan Crawford became a grandmother for the second time when her daughter-in-law, Nancy Crawford, gave birth at a Brooklyn hospital to Bradford Scott Crawford, who weighed eight pounds. Miss Crawford's only son, Christopher, is father of the baby.

Obituaries

Mrs. Rita Deutsch, 56, wife of Lou Deutsch, Allied Artists' transportation department, died at the Motion Picture Country Home, Calabassas, Cal., of a heart attack.

Philip Clayton Gossett, 48, president and principal owner, Tar Heel Theatres, Charlotte, N.C., died of a heart attack while on a business trip to Kinston, N.C. Tar Heel Theatres operates a chain of 14 theatres in North Carolina towns. He is survived by his wife, two daughters, three sons, his mother, a sister, and a brother.

Victor Moore, 86, an actor for more than 65 years, died of a heart attack at Pine Acres, an actors' home at East Islip, L.I. He is survived by his second wife, three children by his first marriage, and six grandchildren.

Mrs. Belle Rosner, 59, sister of states-rights distributor Eddie Ruff, died of leukemia in Chicago. A headline pianist for many years, she had been featured at Chicago's Edgewater Beach Hotel. She is survived by her husband and two sons.

Louis Sapper, 65, died of a heart attack. A theatrical ad man since 1919, he started with General Films. He was president of King Displays, Inc., at the time of his death.

Caron Leaves Cinerama

NEW YORK—Max E. Youngstein, executive vice-president of Cinerama, Inc., announced that John P. Caron, assistant vice-president of the company, has resigned effective Aug. 18.

Youngstein, in accepting Caron's resignation, stated that "Mr. Caron has been with Cinerama for 10 years and has worked with the company in solving many of its problems. I regret his leaving the company."

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., JULY 30

Boasberg To Para. As Sales Head, V-P

NEW YORK—Charles Boasberg will become domestic general sales manager and vice-president of Paramount Film Distributing Corporation, it was announced by George Weltner, executive vice-president of Paramount Pictures Corporation. Boasberg succeeds Jerome Pickman, who has held these posts previously.

Boasberg, until recently general sales manager and president of Warner Bros. Distributing Corporation, will assume his new post following a short vacation. He will be in charge of the distribution of Paramount product in the United States and Canada.

The appointment of Boasberg marks the second association of the veteran sales executive with Paramount. In 1955, he joined the company as special assistant to Weltner in charge of world-wide sales of "The Ten Commandments" and "War And Peace." Upon completion of these assignments, he joined Warner Bros. in 1958 as general sales manager, a post he held until the announcement of his resignation recently.

Director Raps Star System

HOLLYWOOD—The financiers are worse slaves to the star system than Hollywood itself, and they've earned their present headaches, says director Tay Garnett. "The story will make the names, names don't make the story," Garnett asserts. "Hollywood made hit pictures without big names before and should do it again."

Stars' salaries and egos are both inflated to the danger point by the backers' insistence on "guaranteed" box-office names, Garnett charged. At the same time, he noted, the star mania has forced great potential talents to wait in vain for their big break in a top story.



BROADWAY GROSSES

Newcomers, "Mink" Lead Way

NEW YORK—"That Touch Of Mink" continued to ring up remarkable grosses in its Radio City Music Hall seventh week. Business in the other first-runs continued about average for this time of year.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"HEMINGWAY'S ADVENTURES OF A YOUNG MAN" (20th-Fox). Paramount reported that the first week would tally \$29,000.

"THAT TOUCH OF MINK" (U-I Radio City Music Hall, with stage show, claimed \$108,500 for Thursday through Sunday, with the seventh week sure of \$180,000.

"LOLITA" (MGM). Loew's State announced \$26,000 for the seventh session.

"EL CID" (Allied Artists). Warner claimed \$12,000 for the 33rd and last week.

"HATARI" (Paramount). DeMille did \$19,000 on the third week.

"BOYS' NIGHT OUT" (MGM). Victoria took in \$15,000 on the sixth week.

"THE SKY ABOVE—THE MUD BELOW" (Embassy). Forum did \$10,000 on the sixth week.

"THE NOTORIOUS LANDLADY" (Columbia). Criterion announced \$36,000 for the opening week.

"WEST SIDE STORY" (UA). Rivoli reported \$36,000 for the 41st week.

"JUDGMENT AT NUREMBERG" (UA). RKO Palace claimed \$14,000 for the 32nd week.

"BIRDMAN OF ALCATRAZ" (UA). After \$42,000 opener, Astor estimated \$30,000 for the second week.

WB Income Rises To \$1.15 Per Share

NEW YORK—Warner Bros. Pictures, Inc., reports for the nine months ended June 2, consolidated net income of \$5,569,000, representing \$1.15 per share on the 4,830,052 shares of common stock outstanding at that date. The consolidated net income for the corresponding period last year amounted to \$4,983,000 which, after giving effect to the February 1962 stock split of four shares for one represented \$1.10 per share on the shares outstanding at May 27, 1961.

Film rentals including television, sales, etc., amounted to \$59,590,000, dividends from foreign subsidiaries not consolidated were \$313,000 and profit on sales of capital assets was \$116,000 for the nine months ended June 2, as compared with \$63,574,000, \$389,000 and \$523,000, respectively, for the nine months ended May 27, 1961.

Net current assets at June 2 were \$48,043,000 (including \$14,560,000 cash) and debt maturing after one year was \$5,923,000, compared with \$47,516,000 (including \$15,985,000 cash and U. S. Government securities) and \$5,096,000, respectively, at March 3, 1962.



Rube Jackter (center), vice-president and general sales manager, Columbia Pictures, holds the brass plaque dubbing him "Master Showman," which was the citation given him recently in Dallas by exhibitor executives including (left to right) John Rowley, Rowley United Theatres; Earle Padolnick, Trans-Texas Theatres; Vernon Watkins, Frontier Theatres; Dick Lightman, Malco Theatres; Joe Jackson, Interstate Theatres; E. B. Hayle, Jefferson Amusement Company; Mayor Earle Cabell of Dallas; John Q. Adams, Interstate; and William E. Mitchell, Texas Consolidated.

EMBASSY PICTURES CORP.

TIME AND LIFE BUILDING 7 ROCKEFELLER CENTER 7 NEW YORK 20, NEW YORK 7 TELEPHONE: JUDSON 2-4358 7 CABLE ADDRESS: EMBAPIC NEW YORK

OFFICE OF THE PRESIDENT

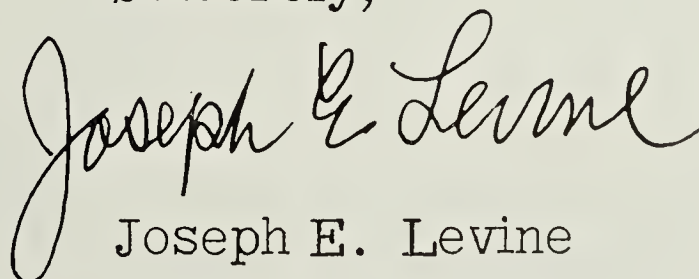
Dear Mr. Exhibitor:

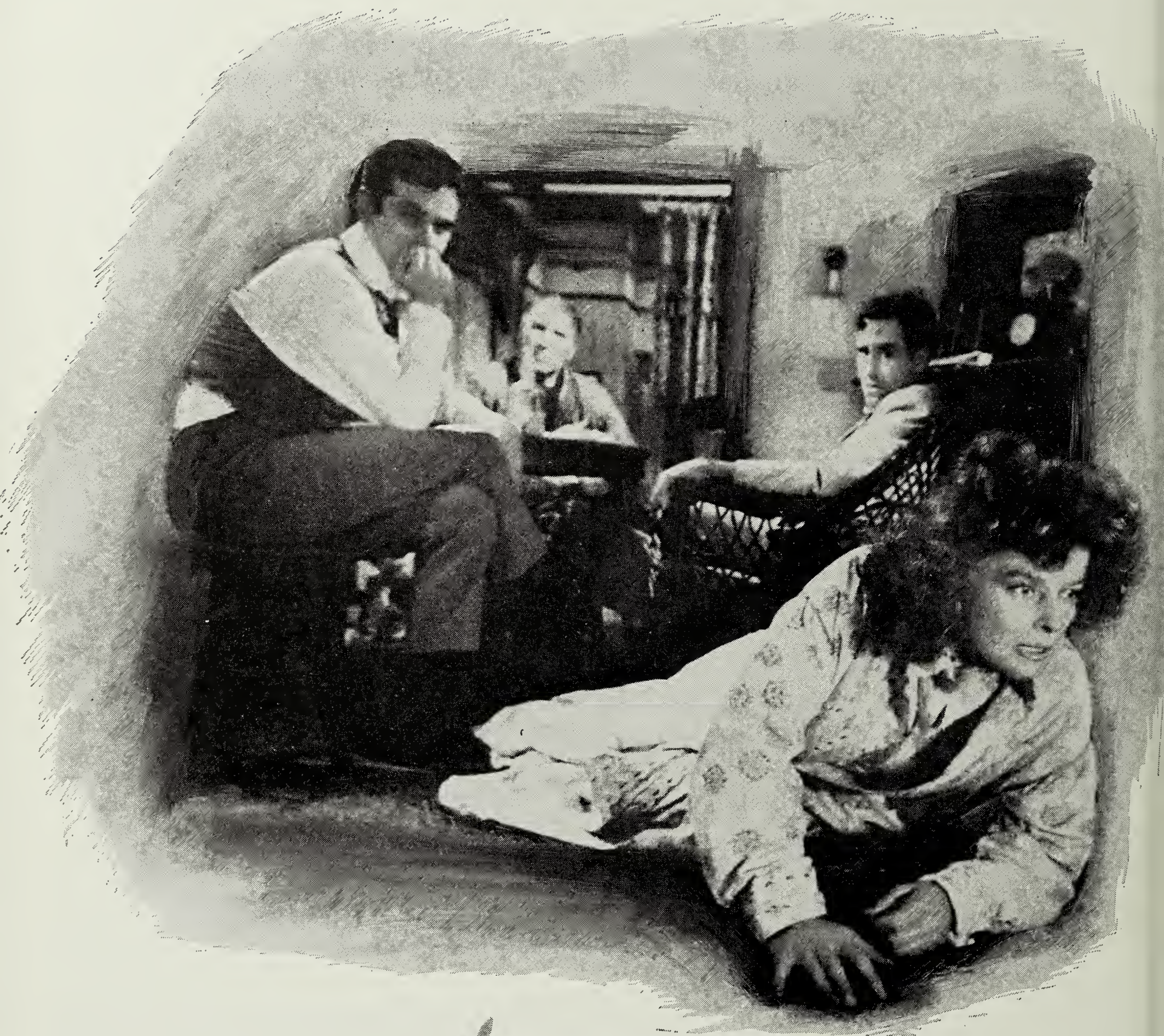
Over the past twenty-five years, it has been my privilege to be associated with some of the industry's outstanding motion pictures and stars. But, never before have I been more deeply filled with pride than now in announcing that Embassy Pictures will distribute the motion picture version of Eugene O'Neill's **LONG DAY'S JOURNEY INTO NIGHT**.

I have never witnessed such memorable performances in any motion picture as those given by Katharine Hepburn, Ralph Richardson, Jason Robards, Jr. and Dean Stockwell. Directed by dynamic, young Sidney Lumet and produced by Ely Landau, this master work of America's greatest playwright has been made into one of the finest of all motion pictures. I believe it will be a lasting credit to the American motion picture industry and to those who made it.

We, here at Embassy, feel highly honored that under our banner **LONG DAY'S JOURNEY INTO NIGHT** will be presented to the world.

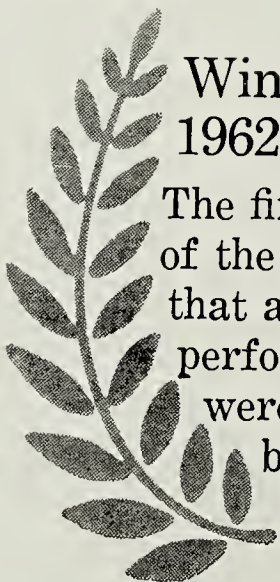
Sincerely,


Joseph E. Levine



Winner, Cannes Film Festival
1962 Best Acting Awards

The first time in the history
of the Cannes Film Festival
that all four principal
performers in a picture
were cited for
best-acting awards.



*Joseph E. Levine announces with great pride
the appointment of Embassy Pictures
as the worldwide distributor
of one of the most distinguished
motion pictures of our day...
"Long Day's Journey Into Night."*

**Ely Landau and Jack J. Dreyfus, Jr.,
in association with Joseph E. Levine present
KATHARINE HEPBURN, RALPH RICHARDSON,
JASON ROBARDS, JR., DEAN STOCKWELL***in*

Eugene O'Neill's
"LONG DAY'S JOURNEY INTO NIGHT"

with **JEANNE BARR**
photographer **Boris Kaufman, ASC** *music* **Andre Previn**
production designer **Richard Sylbert** *costumes* **Motley** *in charge of production* **George Justin**
director **SIDNEY LUMET** *producer* **ELY LANDAU**

Zanuck Elected 20th-Fox President

Skouras To Head Board; Four New Directors Set; Complete Streamlining, Drastic Changes Planned

NEW YORK—Darryl F. Zanuck, veteran Hollywood executive and the largest stockholder of 20th-Fox, with more than 100,000 shares, was elected president of the troubled film company after a three and a half hour session of the board of directors at the home office.

Zanuck, former vice-president in charge of production at Fox, who helped found the company in 1933, replaces Spyros Skouras, who was swept into retirement June 27. Skouras becomes chairman of the board replacing Samuel I. Rosenman, who resigned.

At the same time, the 11-member board, all of whom were present, was increased to 15. The four new members are Zanuck, producer-director William Wyler, attorney Arnold Grant, and Francis Levien, a business executive.

Zanuck pledged a complete streamlining of operations, presaging a drastic shakeup in the company. He conceded disastrous losses by the company, but defended its \$30,000,000 production of "Cleopatra" as a great and potentially money-making film achievement.

Zanuck, who recently has been a producer for the company with headquarters in Paris, where he is completing "The Longest Day," left to return there on July 29.

The new company head whose selection is regarded as a victory for the faction on the board that has supported Skouras, will be 60 years old in September. He started out in Hollywood as a writer and turned to production and executive duties with Warner Brothers before joining Fox.

He said, "I have no illusions about the present plight of the company whose loss in theatrical production and distribution for the first half of this year will be approximately \$10,000,000."

He added, "The motion picture industry has changed so radically in the past decade that old traditions for production, studio operation, and domestic and foreign distribution are not only ineffectual, they are obsolete."

Zanuck praised Skouras and Judge Roseman. "Theatre owners know the great tradition of our company. They revere and respect Spyros Skouras, whose courage and foresight in adopting CinemaScope gave stimulus to the whole industry during the blackout of the large screen by the small screen of television. We shall have the benefit of Spyros Skouras' experience and inspiration. Theatre owners will never cease to associate the fair policies of our company with his name.

"Our company owes a special debt of gratitude to Judge Samuel Roseman, who, at the urging of the board, served as its chairman and gave his wisdom and leadership during a trying period of the company's affairs.

"I appeal to the executives of our far flung enterprise, vigorously and loyally, to attend to their functions, with complete confidence in the brilliant future which will reward our all out efforts.

"To the theatre owners in this country and all over the world, I pledge a continued flow of motion pictures combining the highest pos-

Pickman, Paramount Split; Was V-P, Sales Chief

NEW YORK—Termination of the contract between Paramount Film Distributing Corporation and Jerome Pickman, the company's vice-president and general sales manager, effective immediately, was jointly announced.

Pickman joined Paramount in 1949. Prior to his appointment as head of Paramount sales and distribution in the United States and Canada in 1960, he had been the company's director of advertising, publicity, and exploitation for nine years.

Hutner Heads UA Publicity

NEW YORK—Meyer M. Hutner has been appointed publicity manager of United Artists, effective July 30, it was announced by Fred Goldberg, UA vice-president. Hutner has resigned his position as vice-president and director of advertising and publicity of Astor Pictures.

Hutner's previous posts included associate publicity director of 20th Century-Fox, national publicity manager of Warner Bros., advertising-publicity director of Samuel Goldwyn Productions, and vice-president and advertising-publicity director of William Goetz Productions, Inc.

Before entering the motion picture industry, Hutner worked on several New York City newspapers.



HUTNER

Salemson Joins Embassy

NEW YORK—Harold J. Salemson has joined the publicity staff of Embassy Pictures Corp., it was announced by Harold Rand, director of publicity.

A longtime newspaperman before becoming a publicist, Salemson has been associated with such producers as Stanley Kramer and Sam Spiegel. He recently handled the opening of Cinema I-Cinema II, at which Joseph E. Levine's "Boccaccio '70" is the premiere attraction.

sible standards of box office attractiveness and artistic quality."

Milton S. Gould, a lawyer representing the securities concern of Treves and Company; and John L. Loeb, senior partner of Carl M. Loeb, Rhoades and Company, submitted their resignations from the board. They had figured in the events leading to Skouras' resignation as head of the company on June 27. Their opposition to the management of the company was sharply criticized by Zanuck before his election.

Zanuck has offered to serve as president for 18 months at the same salary he is receiving now as a part-time consultant, and has granted the company an option on his continued services for an additional two years.

Industry observers hailed the election of Zanuck as a sign that the future of the company was in the hands of film men instead of financial interests more concerned with the fast dollar than with the long range position of the company in the industry.

Suit Seeks Integration Of City-Owned House

DURHAM, N.C.—A suit seeking to force integration of the Carolina here, which is leased from the City of Durham by Abercrombie Enterprises, Inc., was filed in U.S. District Court.

Plaintiffs in the action, directed against both Abercrombie Enterprises and the City of Durham, are eight Negro students who contend they have been denied admittance to the main auditorium of the theatre. They said they are suing on behalf of all Negroes, who, they said, are being denied equal rights as citizens.

The Carolina was the scene of protracted mass demonstrations recently which finally were halted by court order after entrances had been blocked and several Negroes forced their way into the main auditorium. The injunction against the 34 members of the local chapter of the NAACP was obtained by Abercrombie Enterprises, which filed notice of intention to bring suit against the defendants asking \$5,000 for loss of business and \$25,000 punitive damages.

In the action seeking a court order requiring non-discriminatory use of the Carolina, the Negro plaintiffs ask both a preliminary and a permanent injunction enjoining the defendants, their agents, employees, lessees, attorneys, and successors, and all persons in active concert and participation with them, from continuing to enforce or permit to be enforced any policy or practice of racial segregation or exclusion against Negroes."

The Carolina occupies the old Municipal Auditorium building, and the NAACP recently attempted to get the City Council to require Abercrombie to eliminate segregation in its seating practices. The Council declined to issue such a directive but said it would "not oppose" integration of the house. The Mayor's Human Relations Committee, an advisory body, expressed the opinion that the theatre should be integrated to comply with the law since it occupies a building supported by tax monies.

AJC Names London

NEW YORK—Well known industry attorney Ephraim S. London has been appointed national chairman of the commission on law and social action of the American Jewish Congress.

A member of the law firm of Brennan, London, and Bittenwieser, he has been the lawyer in several important civil rights and civil liberties cases and is a director of the New York Civil Liberties Union. He succeeds Shad Polier, who has become chairman of the governing council of the American Jewish Congress.

Mersay Exits Fox Post

NEW YORK—Harry Mersay, manager of the print department of 20th-Fox, is leaving the company. He will announce a new affiliation shortly.

Since he came to 20th-Fox, Mersay has held a variety of positions in the sales department, among them director of the government sales division, a post which he held in conjunction with the print department managership.

Johnston Supports Trade Expansion Act

WASHINGTON—Eric Johnston, president, Motion Picture Association of America, and of the Motion Picture Export Association, expressed full endorsement of the Trade Expansion Act of 1962 and the lessening of trade barriers among nations in a statement filed with the Senate Finance Committee, which is conducting hearings on the Act.

Johnston said he had faith in the ability of U.S. business to compete "successfully in any world market to which it has access." Passage of the trade bill was necessary, he said, because "the motion picture must export to live. It can not exist on its domestic market alone. We discovered years ago that we had to get out into the world and compete.

"Over the years, the American motion picture has faced an endless variety of trade barriers. It has met stiff and unrelenting competition. It has encountered virtually every form of trade discrimination. But . . . wherever we found ways of getting into a market, we found ways of doing business successfully," Johnston declared, adding that "right now, American movies dominate the theatre screens of the globe. More than half our revenues comes from our overseas business, and we are even now striving to expand film markets."

Johnston emphasized the idea that if the U.S. hopes to compete in the Common Market that is coming into being in Europe, it must "act now."

Big Week For "Bird Man"

NEW YORK—Headed by the Astor's giant \$37,856 gross—one of the biggest in recent years—"Bird Man of Alcatraz," United Artists' second "Premiere Showcase" attraction in the Greater New York Area, compiled a gigantic total gross of \$242,470 in its first week at 11 theatres. The film topped by \$77,038 the \$165,432 rolled up by UA's first "Showcase" presentation, "The Road to Hong Kong," in its opening week at 13 Metropolitan area theatres.

In registering its mammoth total, "Bird Man of Alcatraz" set all-time opening week records at five of the theatres: Kingsway, Brooklyn; Green Acres, Valley Stream; Luxor, Bronx; Meadows, Queens; and Plainview, Plainview.

MCA, Gov't Agree On Agency Spinoff; Anti-Trust Suit Still Fights Merger

Sack's Music Hall Proves Fine Theatre Draws Crowds

BOSTON—Ben Sack's new Music Hall is proving that people will come back into the theatres if exhibitors will give them what they want—sparkling clean, modernly decorated theatres with new and comfortable chairs and air conditioning. Give them this, and they'll come out in droves, says Ben Sack, now operating five first run houses in downtown Boston, the Beacon Hill, Saxon, Gary, Capri, and Music Hall.

Sack's redone old Metropolitan into the radiant new Music Hall has been pulling capacity audiences into the 2,100-seat floor of the big house. Several times, they have had to open the giant balcony, 1,786-seats, which is only done when the 2,100 seat floor is filled.

Sack plans, however, to use the entire 3,886 seats for legit, musicals, ballets and opera. He has already booked the Bolshoi Ballet, in their first appearance in the U.S. for a one week engagement this fall, and has booked the Metropolitan Opera for a week next spring.

L&G Join TOA Unit

BOSTON—Lockwood and Gordon Enterprises, Inc., one of the major New England theatre circuits, has joined the Independent Exhibitors, Inc., and Drive-In Theatre Association of New England, it was announced by Julian Rifkin, Association president.

The Lockwood and Gordon company operates theatres in all the New England states except Vermont. Its president, Arthur H. Lockwood, who worked with Rifkin on the affiliation, is a past president of the national Theatre Owners of America.

The Independent Exhibitors unit was long affiliated with the Allied States Association, then operated for several years as an independent trade association, and last year affiliated with TOA. Lockwood and Gordon theatres have long been members of national TOA.

HOLLYWOOD — The Justice Department announced that MCA, Inc., had agreed to dissolve its talent agency and not try to influence big-name entertainers in their choice of new agents. The government recently filed an anti-trust suit against the firm.

Attorney General Robert F. Kennedy said that under terms of the agreement, MCA would cancel its contract to represent actors, actresses, directors, writers, and other show business personalities; and also agreed to drop contracts with entertainers' unions under which the agency represented their members. It also agreed to give up its state license as a talent agency.

MCA had announced on July 8—five days before the anti-trust suit was filed—that it intended to leave the agency business not later than July 18.

The court agreement does not affect the merger phase of the suit, which seeks to kill the proposed merger between MCA and Decca-Universal.

Kennedy said, "The MCA action achieves one of the principal objectives of the civil antitrust suit filed against MCA without the necessity of extended litigation on this issue."

The government had contended that MCA's control of an estimated 1,400 top entertainers in the U.S. and Britain was an illegal monopoly in restraint of trade. The suit described MCA as the only organization that represented performers and also produced films for television during a 10-year period ending late last year.

This dual role placed other talent agencies and television film producers at a great disadvantage, the government complaint said.

It is charged in a part of the suit not affected by this action that MCA's acquisition of Decca Records and Universal Pictures further restricts competition in violation of the Anti-Merger Act.

Not affected are MCA's distribution of theatrical films to television and production at Revue Studios.

Lew Wasserman, MCA president, stated, "MCA deeply regrets that circumstances beyond its control preclude the company from having the opportunity to discontinue its talent agency functions in a more orderly manner."

The Ashley-Steiner, Inc., agency reaped the first benefit of MCA's dissolution of its talent agency operation. Three of MCA's leading vice-presidents, Kay Brown, Phyllis Jackson, and Jay Sanford, have announced that they, along with their clients, will join the Ashley-Steiner organization.

The major move effects the representation of more than 75 distinguished personalities in the literary and entertainment fields. Miss Brown's clients include Ingmar Bergman, Ingrid Bergman, Joseph Cotten, Lillian Hellman, Frederick Knott, Norma Krasna, the Thomas Mann estate, Arthur Miller, Lawrence Roman, Samuel Taylor, and others.

Miss Jackson represents, among others, Ludwig Bemelmans, Nathaniel Benchley, Jim Bishop, Niven Busch, Ian Fleming, Ted Geisl ("Dr. Seuss"), Laura Z. Hobson, James Kirkwood, Cornelius Ryan, and Mitchell Wilson.

Sanford brings Robert Saudek, Irving Gitlin, Ben Lucien Berman, William Graham, David Green, John Hess, Rona Jaffee, Richard Jessup, Alex March, William Noble, and others.



Morey (Razz) Goldstein, seated, newly appointed general sales manager, Warner Brothers Pictures Distributing Corporation, met with division managers and home office executives to set national distribution plans, and shown with him in the company's New York headquarters are, from left, Grover Livingston, central division sales manager; Jules Lapidus, eastern division manager; W. O. Williamson, southern division manager; Larry Leshansky, coordinator of field sales activities; Ralph Iannuzzi, head, playdate department; Ed Williamson, midwestern division manager; and Al Grubstick, western division manager.

Milton Rackmil, Decca-U President, Honored As 1962 "Pioneer Of Year"

NEW YORK—Milton R. Rackmil, president of Universal Pictures Company and Decca Records, Inc., and vice-chairman of the board of directors of MCA, Inc., the former company marking its 50th anniversary this year as the oldest continuous motion picture company, has been unanimously selected as "Motion Picture Pioneer of the Year 1962" by the executive committee on behalf of the board of directors of the Motion Picture Pioneers, it was announced by Herman Robbins, Pioneers president.

Rackmil's selection will be formally observed at the annual dinner of the Pioneers to be held at the new Hotel Americana here on Monday, Nov. 19.

On behalf of the board of the Pioneers, Robbins issued the following statement:

"In honoring Milton Rackmil as the 'Pioneer of the Year' we are recognizing one of the dynamic leaders of the entertainment world who has imbued the oldest continuous film company of the industry with a new pioneering spirit and has sent it soaring to new records.

"Assuming the presidency of Universal Pictures Company 10 years ago after more than 18 years of leadership in Decca Records which he had helped found in 1934, Milton Rackmil immediately became an important influence in the motion picture industry, helping to shape a new form of operation to combat the economic ills which had beset the industry.

"In blazing new trails in the concept of motion picture production and distribution, Milton Rackmil has shown a true pioneering spirit.

"That these innovations have resulted in record earnings for Universal Pictures Company and its parent company, Decca Records for the past few years and that this year promises to be the biggest year for Universal of its 50, is a living testimonial to Milton Rackmil's quality of leadership and his pioneering spirit which will help insure the future of the entertainment industry among the important industries of our nation and of the world"

The Motion Picture Pioneers came into existence in the entertainment industry in 1939 and its membership has grown through the years as the eligibility list of 25 years veterans has grown. Its purpose is to foster

Blumenstock Aids Drive For Will Rogers Hospital

NEW YORK—The appointment of Sid Blumenstock as coordinator for the Sales Managers' One Million Dollar Drive for the Will Rogers Hospital and O'Donnell Research Laboratory was announced by Ned Depinet, president of the hospital. Blumenstock, a veteran industry advertising executive, has been a director of the Long Beach (N.Y.) Memorial Hospital and was its publicity chairman for eight years.

Meanwhile, first wave of participation pledges to reach Will Rogers campaign office includes some 27 circuits, with others coming in daily. Prominent among these are Stanley Warner, Kallet, Loew's, Trans Lux, Allied of New York, Blatt Brothers, Basil, Kerasotes, Chakeres, Florida State, Weiss Amusement, Nutmeg, Fabian, Skouras, Brecher, United Artists, Jack Armstrong, General Drive-Ins, Neighborhood.

Depinet observed, "While the early response to our appeal for support in this campaign indicates a fast start, we are mainly concerned with the finish. . . . We need full cooperation of all circuits and all theatres. To date we have a starting total of 511 theatres lined up. Obviously there is a long way to go to the ultimate goal of 7500 collecting theatres.

the growth, influence, and public standing of the industry. In its deeper concept of true brotherliness, the Pioneers have established a Foundation through which aid is extended to unfortunate members who because of adversity or illness or other sad circumstances are in dire need of help.

Since 1947 the Motion Picture Pioneers have designated a "Pioneer of the Year" to be honored at their annual dinner. Adolph Zukor was the first to be honored, followed by Gus Eysell, Cecil B. DeMille, Spyros P. Skouras, the Warner Brothers, Nate Blumberg, Barney Balaban, Si Fabian, Herman Robbins, Bob O'Donnell, Joseph Vogel, Arthur Krim, and Robert Benjamin, Steve Brody, Joseph Levine and Abe Montague.

Houston Welcomes "Spiral Road" Debut

HOUSTON — "The Spiral Road," Universal-International's romantic adventure drama in Eastman Color starring Rock Hudson, Burl Ives, and Gena Rowlands, had its world premiere at the Metropolitan here recently followed by openings at the Majestic, Dallas, and the Majestic, San Antonio, launching a series of key city openings from coast to coast, including the Warner, New York, on Aug. 3.

The world premiere at the Metropolitan here has been preceded by an unusual advance promotional campaign which has seen Rock Hudson, who is currently engaged in shooting of his new picture, "A Gathering of Eagles," visit all three Texas cities for a round of civic activity and press, radio, and television promotion activity.

Universal's comprehensive pre-selling campaign has included a record national magazine advertising campaign designed to reach the more than 120,000,000 readers of 20 publications. Burl Ives has also been aiding in the advance campaign through a series of conference phone call interviews with editors of Texas newspapers and papers from coast to coast as part of press, television, and radio activity.

Duke Hickey, special Universal representative, has been in the three cities to translate to the local level the special groups campaign directed toward religious and educational groups.

Premiere day activities included a Kings and Queens Contest with entrants from seven Texas cities coming to Houston for "The Spiral Road" premiere. The Kings and Queens have been chosen by local civic and service organizations and a series of Royal Rewards will be made to the winners.

Levine Fetes Loren

NEW YORK—Almost 400 members of the international press, tv, and radio corps, plus stars and other notables, turned out to honor Sophia Loren, star of "Boccaccio '70," at a victory celebration tendered by Joseph E. Levine, president of Embassy Pictures.

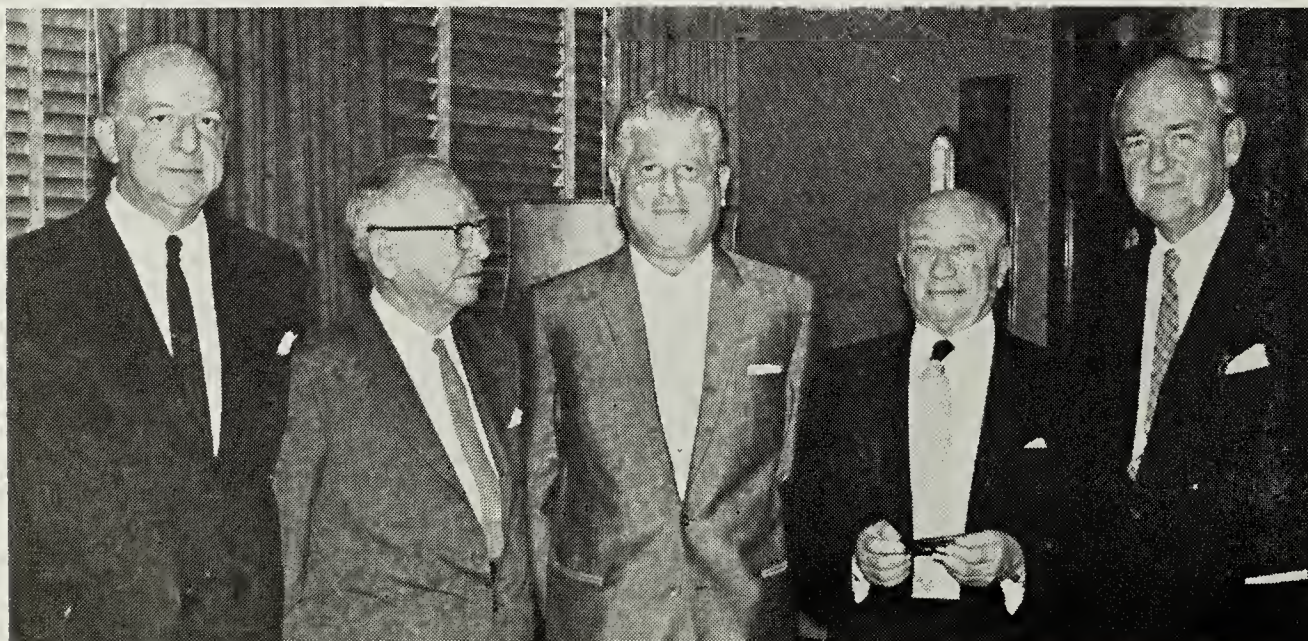
The gala event, held at the Four Seasons Restaurant, marked the success of the picture at New York's Cinema I and Cinema II and Miss Loren's winning of the Academy Award for her performance in "Two Women."

Among motion picture industry executives attending were Leonard Lightstone, Embassy vice-president; Laurence A. Tisch, chairman-president, and Preston R. Tisch of Loew's Theatres; Charles B. Moss, president, and Larry Morris, vice-president, of B. S. Moss Theatres; Ben Sack, head of Sack Enterprises; Ely A. Landau, head of Landau Productions; and Martin Ransohoff, head of Filmways.

Celebrities attending included Pearl Buck, Rita Gam, Jayne Meadows, Buddy Hackett, Geraldine Page, Shelley Winters, Ina Balin, Harold Robbins, Chet Huntley, and David Susskind.

"Yojimbo" Tops Japanese Pix

NEW YORK —Toho Company, Ltd., announced that "Yojimbo," new film written and directed by Akira Kurosawa, has become the biggest box-office success of any Japanese film in the country's history. The adventure film starring Toshiro Mifune, winner of the 1961 Venice Film Festival acting award, will be distributed in this country by a new company, Seneca International Ltd. A fall opening at the Carnegie Hall Cinema was announced earlier.



Informing Milton R. Rackmil, president, Universal Pictures-Decca Records, and vice-chairman of the board, MCA, Inc., of his selection as "Motion Picture Pioneer Of the Year, 1962" are representatives of the board of directors of the Pioneers, left to right, S. H. Fabian, William J. German, Herman Robbins, president, and Ned E. Depinet.

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picture
to the
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of the
world!**



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in
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TARAS BULBA

co-starring

SAM WANAMAKER BRAD DEXTER GUY ROLFE PERRY LOPEZ

with GEORGE MACREADY ILKA WINDISH VLADIMIR SOKOLOFF DANIEL OCKO VLADIMIR IRMAN

and

CHRISTINE KAUFMANN

Screenplay by WALDO SALT Associate Producer ALEXANDER WHITELOW

Directed by **J. LEE THOMPSON**

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14 Greatest Films Hit Of Seattle Fair

SEATTLE—"The Fourteen Greatest American Motion Pictures" was the title of the program presented by the Motion Picture Department of the Seattle World's Fair.

The 14 films were selected through a poll of 292 film critics in the U.S. The chosen features were shown either on a morning or afternoon program during each of the seven days.

In a letter to Eric Johnston, president of the Motion Picture Association of America, Frederic B. Vogel, assisting director of the performing arts division, expressed his sincere appreciation for the cooperation of the MPAA and the motion picture industry in helping to arrange for the films and for the stars who served as official hosts for the motion picture industry. Vogel commented:

"You cannot begin to believe the reaction this program had. Four separate times we had to call the police to hold back the crowds of people—many of whom, unfortunately, had to be turned away.

"Your two representatives from Hollywood, Allan Jones and Dana Andrews, could not have been better. Both were exceptionally cooperative and brought an enthusiastic response from the audiences when they appeared at each of the screenings where they discussed the film to be shown."

The 14 films shown and the names of the producing companies follow:

Birth Of A Nation—D. W. Griffith; The Gold Rush—Chaplin Studios; Anna Christie—Metro-Goldwyn-Mayer; All Quiet On The Western Front—Universal; I Am A Fugitive From A Chain Gang—Warner Bros.; It Happened One Night—Columbia; David Harum—20th-Fox; Wuthering Heights—Samuel Goldwyn; The Wizard Of Oz—Metro-Goldwyn-Mayer; Gone With The Wind—David O. Selznick (M-G-M release); Citizen Kane—RKO; Sunset Boulevard—Paramount; Shane—Paramount; and Seven Brides For Seven Brothers—Metro-Goldwyn-Mayer.

Newspapers Consider Ad Code Okay Sign Of Film's Good Taste, Quality

NEW YORK—The stamp of approval of the Advertising Code Administration is regarded by leading newspapers around the country as a sign not only of good taste but of good quality in motion picture advertising.

This was among the highlights of a nationwide survey conducted in person and by mail and telephone by Gordon White, director of the Advertising Code Administration.

White, who recently returned from a swing around the country visiting with scores of theatre and newspaper executives, commented, "As newspaper and other publishers become more familiar with the operations of the Code, and with its solid support by MPAA members and other responsible advertisers, they look upon the Code as a thoughtful and efficacious example of voluntary self-regulation in a communications medium."

"In the past, media advertising managers have been disturbed, and I think rightly so, by some excesses in advertising. But now they are more and more distinguishing between Code-approved advertising and advertising submitted outside the Code. Many of them ask when ads are offered 'Have these been approved by the MPAA Advertising

Comedy Sidelights Fail To Obscure Change In Detroit Booking Pattern



The marquee of the Riverview, Norfolk, Va., recently displayed either a perverse sense of humor or one of the more interesting typographical errors of the season during the playdate of Allied Artists' "El Cid".

Mall Marks Birthday

PARAMUS, N.J.—On Tuesday, July 24, the Mall Theatre in the Bergen Mall Shopping Center, Paramus, celebrated its second anniversary.

Joining in the festivities celebrating the occasion was Viveca Lindfors, star of stage, screen, and television, and recent winner of the West Berlin Film Festival "Best Actress" Award for her performance in "No Exit," soon to be released in the United States. The Steak Pit Restaurant presented the theatre with a huge anniversary cake, which Miss Lindfors cut and served to patrons attending that evening's performance.

On the eve of the anniversary, the 500,000th patron attended the theatre since its inaugural performance in July, 1960. The management presented the lucky person with a season pass to the Mall plus a dinner for two with the compliments of host Sidney Allen of the Steak Pit.

Code?"

White had strong praise for exhibitors, saying: "I find . . . and it is really not surprising . . . that exhibitors as a whole are as anxious as producers and distributors to live up to the standards of the Advertising Code. They say this policy not only helps relations in the community but also is good for business."

"Another most encouraging sign was the recognition by media representatives of the great difficulty of the job that must be performed by motion picture advertising directors."

He said this tribute to motion picture advertisers was best expressed by one official who told him:

"I don't see how motion picture advertisers ever manage to turn out the large number of campaigns they create each year."

"Unlike other advertisers, they are required to create a different campaign for every new production. Some campaigns are developed under pressure in a matter of a few weeks and I consider it remarkable that motion picture advertising is so good . . . and I do think most of it is admirable."

DETROIT—Almost obscured by a melange of comedy situations, there has occurred here what may be a harbinger of change in releasing pattern.

For the first time, a major film here, 20th-Fox's "Adventures of a Young Man," opened day and date at the Trans-Lux Krim and six miles away at the giant downtown Fox. The former as the name indicates, is operated by Trans-Lux, and the latter as recently reported by the MOTION PICTURE EXHIBITOR was recently leased by Rober S. and Kenneth K. Robinson.

Questioned as to the innovation managing director Eric Rose of the TLK said simply, "I think this development is long overdue."

Traditionally, as with other major cities, first run release has been downtown. With the center of population moving further away from it, the first break came some years ago when a conflict in booking inadvertently resulted in showing "Friendly Persuasion" first run in multiple suburban bookings. The runs, from first to subsequents, were very successful.

Four years ago a feature was shown day and date at the then-Broadway Capitol downtown and second run houses. The attraction was a weak one, and results were unsatisfactory.

In the past few years, there have been multiple first-run films, usually during the summer, which premiered locally away from downtown.

Locally, film row has been diverted from the development per se due to this series of events:

When the Robinsons took over the Fox they inherited with it a two-week contract to play "Reprieve," which engagement started five days before "Adventures." The latter was advertised only at the Krim. Suddenly, there appeared tv spots announcing the Fox would also play "Adventures," about which the Fox professed to know nothing.

When queried by the MOTION PICTURE EXHIBITOR, Robert C. McNabb, 20th-Fox, said "Adventures" would open. His opposite number at Allied Artists Nathan Levin, said his firm held a two-week contract to play "Reprieve." Fox house management told phone callers "Reprieve" was and would continue to be shown, and it knew nothing about playing "Adventures."

To make things more perplexing, Sunday preceding opening the newspapers carried ads, one for "Reprieve" at the Fox and another with the sigs of both theatres for "Adventures."

The "Detroit News" carried a story on the theatre page stating "Adventures" would open at both houses. In the same issue in the news columns, it printed another story that its "The Passing Show" item was in error.

Up to this point, it was wondered if the Woodmont "Reprieve" contract was valid, or whether the Robinsons faced a legal hassle no matter which way the cat jumped.

Only opening day was the solution revealed. It was simple. The Fox came up with a whopping four hour and 20 minute show, with "Adventures" the top half and "Reprieve" the bottom.

For all this diversion, there emerges the fact of the day and date openings in different sections of the city.



The NEW YORK Scene

By Mel Konecoff

mendous amounts of money.

He reported that he has seen five-and-a-half reels of the film, and he termed it the finest film he has seen. All distribution and promotion plans by the company for the release are being geared at garnering the utmost in returns.

The company, he stated, is dedicated to providing exhibitors with as many pictures as possible and the best pictures possible, and these will be supported by the best of campaigns. While he no longer will act as president in the future, he stated, he expects to be working harder than ever before in all areas of the company's operation. He had great confidence in the future of the business.

Charles Einfeld, vice-president in charge of advertising and publicity, called Allen "a master showman," and he wished that there were more like him who thought out all the angles of a project at its start and then followed through.

Allen reported on reaction to his comedy-adventure, which was great, and he expected that the company would spend more than a million dollars on its exploitation, advertising, and promotion. Fox stands ready to help exhibitors in any way possible. Kits were handed out which contained recordings, ads, promotions, an extensive pressbook, balloons, etc., etc.

Exhibitors were also shown the film, which garnered enthusiastic reaction. Allen left on a 12 city tour of similar seminars, intending to visit Washington, Boston, Chicago, Toronto, Detroit, St. Louis, New Orleans, Dallas, Los Angeles, San Francisco, and Seattle.

General sales manager Glenn Norris presided.

DEPARTMENT OF INDIA: Dev Anand, Indian producer and actor, was in town for a visit as well as to discuss the possibility of distribution of some of his product here, enroute from attending the Berlin Film Festival as official delegate from India, and also because his latest film, "Hum Dono," was the official Indian entry there.

He thinks that Indian product should receive wider distribution abroad, stating that not many of the 225-250 features that are made there ever see the light of American theatre screens. Perhaps, the thought, this can be overcome by making films in India using international casts and stories which would make them more acceptable here. The situations could receive some assistance by the stationing in this country of an Indian government representative who could stimulate audiences on behalf of his country's production.

The censoring of films intended for the foreign market has taken a liberal turn, he opined, while the censoring of films for home consumption is still quite strict. Their films have been growing in popularity in Africa, the Middle East, the Far East, the West Indies, Greece, and part of South America. They've even been seen in Russia after being bought outright. Incidentally, as far as the Russian films in India are concerned, they don't do well at all since the people don't like the idea of propaganda in their entertainment. American pictures are still very popular, playing in some of the best houses.

Anand saw a trend towards more film makers producing pictures in his country, stating that the recent Mark Robson film, "Nine Hours to Rama," and "Tarzan in India" were just the beginning. There are some 40 studios in the country, and most features are being made in black and white because color supplies and processing is still a problem.

He stated that it is possible for local producers to get their money back in India in the first two weeks of a film's playoff with 70 prints of a film. The average cost of a black and white feature comes to about \$400,000 with another \$200,000 added in case it is made in color. There is no tv, and movies are the only form of entertainment. The country has about 3,000 permanent theatres and about 1300 traveling theatres. There are about 700 first runs in the larger cities, from which most of the money is made. Incidentally, running times of Indian-made films have been shortened of late due to government edict so that less raw stock will have to be purchased outside the country. Producers cannot make features longer than 14,000 feet unless they get special dispensation for an unusual project.

THE METROPOLITAN SCENE: Sophia Loren was guest of honor at a supper party held at the Four Seasons tendered by Joe Levine for her winning the Academy Award in "Two Women" and for the openings of "Boccaccio '70". . . . Aside to the Screen Directors International Guild's Jack Glenn: Thanks for the new directory listing containing things every film maker should know when he wants to work in the east. We understand its size and circulation has doubled and that more than 500 names are listed including assistant directors and script supervisors. . . . Twenty-five-year-old French film director Jean-Gabriel Albicocco, whose first feature, "The Girl With The Golden Eyes," is due to bow shortly, arrives for several days of promotion activity.

Sasho Joins Paramount

TOKYO—Shozaburo Sasho has been appointed general manager for Japan, it is announced by James Perkins, president of Paramount International Films. He succeeds the late Nobuo Metori.

Sasho is one of the best-known executives in the Japanese film industry. He has resigned as president of the Nichi-Bei Eigasha and Shingaei companies to accept his new post.

Peru Welcomes Cinerama

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced the opening of the first Super-Cinerama theatre in Latin America.

The Republica Theatre in Lima Peru, will open with the Cinerama production, "South Seas Adventure," on July 25.

At a cost of \$200,000, the Republica has been refurbished and restyled to accommodate Super Cinerama.

Value Line Examines All Amusement Stocks

NEW YORK—Value Line has released results of a recently completed survey dealing with amusement stocks.

Walt Disney and National General are expected "to outperform the market in the next 12 months," according to Value Line. It is also noted that "record earnings seem assured for 1962 . . . and Universal Pictures apparently has the Midas touch, having come up with profitably made productions in nine of the past 10 years, with near term prospects entirely auspicious."

Value Line also predicts that profits of Walt Disney Productions in the coming 12 months "will reach the highest level in history," with earning stimulants said to be "Buena Vista's consistently successful films, be they animated cartoons or standard features."

Among the other companies, Value Line found that Warner Brothers investors could anticipate "a generous potential appreciation of portfolio values" in the 1965-67 period . . . with a stable, if not spectacular future."

In connection with 20th Century-Fox, Value Line states, "There is no place to go but up with upcoming films expected to bring the company into the black by year-end."

MGM's "second period earnings were vastly disappointing," Value Line states, but that "while no dramatic renaissance is in store for the remainder of the year, some improvement seems likely . . . We look for 1962 profits of about \$2.30 a share, less than one-half of 1961 results, but an improvement, nonetheless over the dismal second quarter showing."

Value Line states "Columbia Pictures' profits are in line for an impressive advance this year . . . we look for earnings to climb about \$2 this fiscal year." The investment survey warns, "Although our analysis reveals that motion picture production will no longer constitute a significant drain on profits of the Screen Gems (television) subsidiary in fiscal 1963, Columbia Pictures remains unfavorably ranked for probable year-ahead market performance. The reason is that even at its currently depressed market price, this issue cannot compete in terms of value with stocks selling multiples but offering a dividend return."

At the same time the investment survey notes that "these stocks could advance sharply by 1965-67."

National General, among the theatre companies, was cited as a "turn-around" stock, one which "is about to convert a substantial deficit into modest profits, then is likely to expand such earnings swiftly without even a temporary setback."

American Broadcasting-Paramount Theatres, "helped by second-half profits from motion picture exhibition," is likely to post "materially improved earnings this year," according to Value Line.

The survey states, "We think that Loew's Theatres is on the threshold of a dramatic earnings expansion," and that "three to five year projections for Stanley Warner indicates that the firm should experience progressively sounder growth."

Col. Declares Dividend

NEW YORK—The board of directors of Columbia Pictures Corporation declared the regular quarterly dividend of \$1.06¼ per share on the \$4.25 cumulative preferred stock, payable Aug. 15 to stockholders of record at the close of business Aug. 3.

Freed To Produce 1963 "Oscar" Show

HOLLYWOOD — Arthur Freed, veteran producer and song writer, has been named producer of the 35th annual Academy Awards presentation, it was announced by Wendell Corey president, Academy of Motion Picture Arts and Sciences.

The appointment marks the fourth successive year that Freed will have produced the show.

Freed, also first vice-president of the Academy and a member of its board of governors, will supervise production of the "Oscar" Show, April 8, 1963 to be carried over the television and radio facilities of the American Broadcasting Company and the Canadian Broadcasting Company.

He himself has won two "Oscars," and in 1951 was presented the Irving G. Thalberg Memorial Award for consistently high quality of motion picture production. Freed's "Oscar" statuettes were awarded to him as producer of "An American in Paris" in 1951 and "Gigi" in 1958.

Podhorzer Airs Views

NEW YORK—Munio Podhorzer, president, Casino Film Exchange, Inc., suggested that there are many ways to try to overcome the German film crisis such as government support for all of the industry, not just certain selected films; revitalizing the Export Union; more co-productions; and, in general, more communications with film makers in other countries, all of which should be explored fully.

There are many ways to gain a greater share of the U.S. market, Podhorzer said, making and making available top quality films; widening the circle of exhibitors ready to play German films, whether as regular fare or specialty programs; active and continuous promotion and publicity; greater interchange of talent and information, etc.

Ore. Court Okays "Lovers"

SALEM, ORE. — The Oregon Supreme Court has ruled that a Portland showing of "The Lovers" did not violate the 1961 state obscenity law. The High Court declined to consider constitutionality of the law. The film was shown at the Guild and later at the Paramount.



Barkers Sam Levin and Homer Tegtmeier, San Francisco Variety Club, recently turned bill posters to plug "Rotus Harvey Day" as proclaimed by Mayor George Christopher. A testimonial luncheon was given by Tent 32 at which Harvey was presented with the proclamation and a Certificate of Merit from the Tent.

CANADIAN Highlights

By Harry Allen, Jr.

DISTRIBUTORS in Canada are reeling from the revelation that the Government, in its austerity program, has placed a 15 per cent surcharge on motion picture prints, raising the duty and taxes to what one distribution executive estimated as high as 45 per cent. This comes about through the application of the 15 per cent to the total valuation as well as adding a series of other taxes. The feeling is that it is unfair to place a tax on amounts raised considerably by taxes—sort of taxing taxes. A submission may be made by the Canadian Motion Picture Distributors Association headed by David Ongley to the Government. The explanation of the costs is enough to confound even the most acute actuarial mind. But this is it: the surcharge is applied to the value of the imported prints (both 16 and 35mm), along with the per linear foot ad valorem duty, and then the total is the amount on which the 11 per cent sales tax is levied. For example, on 1,000 feet of 35mm motion picture film the taxes and duties would be computed as follows: minimum valuation for color or black and white as set by the government is eight cents per foot and here equals \$80. To this must be added the premium on the American dollar (8 per cent), \$6.40, for a total of \$86.40. Then there is the ad valorem duty of 1½ cents per linear foot (\$15.00) and the surcharge, in this case 10 per cent, (\$8.64), for a total of \$110.04. The final step is the adding the sales tax of 11 per cent or \$12.10.

A ROUND OF PARTIES marked the departure of E.G. Forsyth from his post as assistant general manager of The Odeon Theatres (Canada) Ltd. and chairman of the Motion Picture Industry of Council. He returns to Britain July 25 to take a senior executive position in the Rank Organization's UK operation. In Canada for over 10 years, Forsyth came into the industry in 1934 through the publicity department of the Gaumont British Picture Corp. and was in theatre management in 1938-9, after that serving in the Rank Organization before coming to Canada in 1952.

Forsyth was active in behalf of the industry in Canada, and is credited with playing a major role in the struggle for Sunday films and reduced amusement taxes. Forsyth is a past president of the Motion Picture Theatres Association of Ontario and is in his second term as chairman of the Motion Picture Industry Council. "The industry in Canada is losing one of its most valuable assets," said Reuben W. Bolstad, vice-president of Famous Players Canadian Corp. "Ted has always been very constructive and very helpful, especially in the work of bringing in Sunday movies and fighting amusement taxes. Working with him has led to a very pleasant association."

REEL CLIPS: The British Columbia Exhibitors Association has been successful in its fight against 16mm film showings. The School Board of Chilliwack, recognizing the position of the Association, has advised no more will take place. Gerry Sutherland of Vancouver is working with the Vancouver Parks Board on the showing of theatrical features in community centres. . . . Canada's second largest house, The Odeon-Carlton, Toronto, is being equipped for 70mm operation at a cost of \$50,000. The luxurious 2,318-seater will become the largest cinema in the world to offer a reserved-seat policy. First attraction, the Dino De Laurentiis production, "Barabbas," will open Oct. 4, 1962. . . . Calgary is the site of the next Central shipping facilities being offered by Victoria Shipping Services Ltd. . . . From four to eight feature films made in Canada by Hollyburn Film Productions at the new Commonwealth film studios in Vancouver, BC, have been acquired by Intercontinental Pictures, Inc. . . . First half of Jack Arthur's Canadian National Exhibition Grandstand Show, Canadiana '62, will be Golden Encores, which is drawn from the nine live theatres of the early 20's. . . . Quentin MacLean, organist in Toronto's Famous Players theatres for years, died in St. Michael's Hospital, Toronto. He came to Canada from London in 1939 and played at Shea's, Toronto, and the Victoria.

Cohns Set Fellowships

NEW YORK—Fifteen of the nation's most promising young scientists will benefit from provisions of a major Fellowship grant to Brandeis University.

The gift of \$67,500 was made possible by Mrs. Jack Cohn, the widow of Jack Cohn, and by Robert Cohn, his son and will establish the "Jack Cohn Memorial Science Fellowships in memory of Jack Cohn, founder of Columbia Pictures Corporation, who, at the time of his death in 1956, was executive vice-president of the company. During his lifetime, Jack Cohn was active in civic and charitable groups. He established the Motion Picture Pioneers and served for many years on the board of directors of the Will Rogers Memorial Hospital.

Butterfield Adds Campus

EAST LANSING, MICH. — W. S. Butterfield Theatres has taken over the Lucon from Elliott Cohen of Detroit.

Across the street from Michigan State University, it caters to collegians. Accordingly, the new operators have renamed it the Campus.

New Plan For Fox-TV

HOLLYWOOD—Indicating accelerated activity at 20th Century-Fox Television, president Peter G. Levathes has announced a new production plan in which separate units operating under various executive producers will go into effect immediately.

Levathes' announcement came as William Self, vice-president in charge of production, concluded negotiations to bring Hal Kanter and Paul Monash on the lot as the first two executive producers signed under the new plan.

Kanter will head a unit to produce comedies, while Monash will be in charge of dramatic series.

Producer Sues Astor

NEW YORK—Exclusive Film Enterprises and Edward Gray has filed a breach of contract suit in N.Y. State Supreme Court involving the distribution of the Fernandel film, "Public Enemy No. 1," against Goerge Foley and Astor Pictures. The suit seeks a balance of \$65,000 on monies pledged for distribution of the film.

Titanus Constructing "Hollywood" In Sicily

ROME—Titanus Films President Goffredo Lombardo, head of one of Europe's oldest and largest motion picture companies, announced a film production expansion program that will include construction of a large movie and television studio metropolis on the northern coast of Sicily, near Palermo. According to Lombardo, the new Mediterranean movie center should be in full-time operation within a year and a half.

Lombardo, who at 41 is one of Italy's most active producers with an output of from 12 to 20 films a year, said that after months of negotiations with Sicilian business and government authorities, he signed papers in Palermo to establish Titanus-Sicilia Films, of which he is president. The company, with an initial investment of \$10,000,000, is charged with building and managing a new theatre and television film production industrial complex.

The Titanus-Sicilia project envisions the creation by 1964 of a vast production studio lot, sound stages, post-synchronization studios, film processing, cutting and editing laboratories, music and recording studios hotels, housing for personnel, and a communications network in an area stretching from the seaside near Palermo to the mountains nearby. The huge site for the production center has already been selected and acquisition of land is now proceeding, Lombardo reported.

"This is no 'run-away-from-Rome' maneuver," Lombardo said, "but rather part of a Titanus production expansion program. Titanus is currently filming four important pictures, one of which has been shooting in Sicily since last May. This is 'The Leopard,' starring Burt Lancaster under the direction of Luchino Visconti, a film that has already contributed over a billion lire (\$1,612,000) to the Sicilian economy. Within 1963 we expect to have produced and filmed at least four pictures under the Titanus-Sicilia complex."

The purpose of the new movie mecca in Sicily, Lombardo disclosed, is to decentralize the intense Italian film production concentrated in Rome. Last year, the producer stated, Italy made 231 motion pictures with the result that studios have been seriously clogged and producing costs driven upwards. Establishment of new production facilities elsewhere has now become an economic necessity for the booming Italian cinema.

ABPC Profits Set Record

LONDON—Sir Philip Warter in his annual statement reports record profits for the Associated British Picture Corporation. The trading profit rose to \$16,442,706. The net profit before taxation constituted a new record at \$14,112,929, \$9,121,476 from ABC TV and \$7,321,230 from production, distribution, exhibition, and bowling alleys.

The cinemas have, on the whole, had a good year which would have been very much better if there had not been such a dearth of good pictures in the autumn of last year, Sir Philip states. Steps have been taken to meet this situation in future and he adds that films such as "The Young Ones" and "Only Two Can Play" broke all time records. Another factor which he considers important is the condition of the theatres themselves. Figures show that new and modernized cinemas do proportionately better than older houses, and that mere numbers of cinemas and numbers of seats are not of the same consequence as they were once thought to be.

LONDON Observations

by Jock MacGregor

WHAT A THRILL Telstar provided! How exciting it was to see things on the other side of the Atlantic as they happened. Best was President Kennedy's press conference, and we could have had more of it. There was a sense of urgency about it. Other shots, even those of the ball game in Chicago, could, to us Limeys, have been filmed at any time and transmitted here, so good was most of the reception.

Not inappropriately, this fabulous achievement came to the trade press through the courtesy of Rank Overseas Film Distributors. W. H. Jamieson, on leave from South America, was hosting a dinner for us to meet Peter Pawsey and Dudley Sutton, his branch managers in Trinidad and Venezuela respectively, and he arranged for a (whisper the word) tv set for us to see this historic transmission.

"Jamie" is doing a great job in this vast market. His major problem is getting around the territory and keeping contact with exhibitors. Hearing of his achievements and mounting success, one realises that here at least, British films are being really well exploited and sold. He has gone a long way since he started in exhibition in the north country.

NAT COHEN AND STUART LEVY have been conferring with James H. Nicholson and Sam Arkoff of American International Pictures. They have been associated now for eight years. Both companies have progressed in much the same manner from modest, workman-like pictures to their present important positions in the industry. How well they work together can best be exemplified by the fact that many of their contracts are no more than formalities signed after a picture has been distributed. Now they are to produce jointly three pictures, budgeted at \$1,500,000 and geared for the world market during the next 12 months.

Nat and Stu were hosts to the Duke of Edinburgh when he attended the world premiere of "Some People," a fictional feature plugging the Duke of Edinburgh's Award Scheme for youth at the Plaza—incidentally, in view of the few seats in the royal circle, His Royal Highness sat in the upper circle so that more of the audience could see him. Here is a bright, tough musical which puts over its propaganda without coyness or embarrassment and is enhanced by the five brightest newcomers to the screen in a long while. A snazzy Washington premiere which could provide something new in American openings is being planned. Anglo is distributing the picture for free so that the maximum return can go to the Award Scheme.

TWISTING the night away at the ensuing Claridge supper dance, I was assailed by Peter Rogers. He suggested that a day in the country would do me the world of good and that I should join him later in the morning on location with his "Iron Maiden" unit. I agreed and hied down to Woburn Abbey, the Duke of Bedford's historic home, where a rally of some 50 puffing, hissing, and tooting steam engines were being filmed. Alan Hale, Jr., Jeff Donnell, Anne Helm, Michael Craig, Noel Purcell, and other artists were on parade, supported by 250 extras under director Gerald Thomas.

I was particularly interested to find visiting the location Gerry Baker, sales promotion manager for Harp Lager. He was cooperating with publicist Tony Hill in the planning of legitimate tie-ups for exploiting the film when it ultimately goes on release. Too often, exploitation is mapped too late instead of ensuring that adequate material is prepared during shooting when all the cast are together. Anglo will release in Britain and Columbia in America.

MGM's MORRIS DAVIS is cockahoop these days and promises exhibitors eight pictures during the next 12 months. "I Thank A Fool" ("Cry from the Heart" in some markets) has already opened. "Lolita" is set for the Columbia on Sept. 6. Peter Sellers' "Dock Brief" goes to the Plaza on Sept. 20, to be followed by "The Main Attraction." "Mutiny on the Bounty" will be at Royalty in November and the New Empire will open with "Jumbo" in December. Oct. 15 will see "How The West Was Won" at the Casino Cinerama, and set for early but undated openings are "The Password is Courage," "A Very Private Affair," and "Two Weeks in Another Town."



Executives of both Titanus Productions and 20th-Fox are shown following their signing of the contract whereby 20th-Fox acquired American and Canadian distribution rights to Titanus' "The Last Days Of Sodom and Gomorrah." From left to right are Glenn Norris, 20th-Fox general sales manager; Goffredo Lombardo, president, Titanus; Spyros P. Skouras, president, 20th-Fox; Franco de Simone, vice-president, Titanus; and Murray Silverstone, president, 20th-Fox International.

ADVISE AND CONSENT (COL.)

Fifth Avenue, Seattle (\$7,900)	1 wk. 152%
Ambassador, St. Louis (\$10,700)	1 " 173%
Criterion, New York (\$27,300)	4 " 118%
Sutton, New York (\$9,200)	4 " 218%
Arcadia, Philadelphia (\$13,200)	2 " 99%
Beacon Hill, Boston (\$8,300)	1 " 204%
St. Francis, San Francisco (\$12,200)	2 " 148%
Woods, Chicago (\$25,100)	4 " 92%
United Artists, Detroit (\$19,700)	1 " 78%

BIG RED (BV)

Fifth Avenue, Seattle (\$7,900)	2 " 81%
Loew's, St. Louis (\$13,000)	1 " 93%
Fox, San Francisco (\$12,300)	2 " 71%
Roosevelt, Chicago (\$21,000)	2 " 71%
Michigan, Detroit (\$20,300)	2 " 66%
State, Omaha (\$5,200)	1 " 125%
Ohio, Louisville (No Ave.)	3 " Ave. \$6,200

BON VOYAGE (B.V.)

Radio City, New York (\$163,100)	4 " 91%
Michigan, Detroit (\$20,300)	1 " 91%
State Lake, Chicago (\$25,000)	1 " 98%
Loew's Midcity, St. Louis (\$11,300)	1 " 107%
Goldman, Philadelphia (\$12,800)	1 " 104%
Astor, Boston (\$10,500)	1 " 127%

BOYS' NIGHT OUT (MGM)

Victoria, New York (\$19,000)	2 " 154%
Stanley, Philadelphia (\$18,700)	2 " 73%
Warfield, San Francisco (\$10,000)	1 " 130%
Oriental, Chicago (\$27,000)	2 " 70%
Adams, Detroit (\$9,800)	1 " 155%
Loew's, St. Louis (\$13,000)	1 " 100%
Blue Mouse, Seattle (\$10,600)	1 " 70%

BURN WITCH BURN (AIP)

Stanton, Philadelphia (\$13,400)	1 " 69%
Coliseum, Seattle (\$8,600)	2 " 74%
Chief-Skyvue, Omaha (No Ave.)	1 " Ave. \$8,000
Fox, St. Louis (\$14,300)	1 " 60%
Fox, San Francisco (\$12,300)	2 " 73%
Paramount, Boston (\$16,800)	1 " 81%

CABINET OF CALIGARI (20TH-FOX)

Victoria, New York (\$19,000)	2 " 65%
Goldman, Philadelphia (\$12,800)	1 " 66%
St. Francis, San Francisco (\$12,200)	1 " 78%
Adams, Detroit (\$9,800)	1 " 92%
Omaha, Omaha (\$7,700)	1 " 60%
United Artists, Louisville (\$9,000)	1 " 100%
Pilgrim, Boston (\$9,500)	1 " 66%
Coliseum, Seattle (\$8,600)	1 " 72%
Ambassador, St. Louis (\$10,700)	1 " 60%

CAPE FEAR (U-I)

Victoria, New York (\$19,000)	6 " 91%
Woods, Chicago (\$25,100)	7 " 70%
Fox, Detroit (\$12,600)	4 " 91%
Arcadia, Philadelphia (\$13,200)	5 " 65%
Golden Gate, San Francisco (\$19,700)	3 " 66%
Memorial, Boston (\$17,900)	4 " 63%
Fox, St. Louis (\$14,300)	1 " 123%
Orpheum, Omaha (\$8,700)	2 " 63%
Music Hall, Seattle (\$7,100)	2 " 72%
Kentucky, Louisville (\$7,600)	2 " 60%

CHILDREN'S HOUR (UA)

Woods, Chicago (\$25,100)	7 " 90%
Grand Circus, Detroit (\$13,000)	4 " 111%
Randolph, Philadelphia (\$13,000)	4 " 103%
Astor, New York (\$25,900)	4 " 88%
Esquire, San Francisco (No Ave.)	4 " Ave. \$7,900
Capri, Boston (\$8,100)	7 " 109%
Esquire, St. Louis (\$12,500)	3 " 86%

COUNTERFEIT TRAITOR (PAR.)

DeMille, New York (\$22,800)	8 " 119%
Paramount, Boston (\$16,800)	5 " 91%
United Artists, Chicago (\$20,800)	4 " 90%
Grand Circus, Detroit (\$13,000)	3 " 101%
Fox, Philadelphia (\$14,800)	4 " 95%
Paramount, San Francisco (\$15,200)	3 " 83%
Coliseum, Seattle (\$8,600)	2 " 73%
St. Louis, St. Louis (\$12,500)	1 " 121%

EL CID (AA)

Warner, New York (\$21,900)	29 " 122%
Astor, Boston (\$10,500)	22 " 119%
Cine-Stage, Chicago (No Ave.)	22 " Ave. \$12,500
Music Hall, Detroit (\$18,400)	22 " 80%
Goldman, Philadelphia (\$12,800)	22 " 90%
Alexandria, San Francisco (\$12,500)	20 " 98%
Brown, Louisville (\$8,700)	10 " 82%
St. Louis, St. Louis (\$12,500)	6 " 108%
Esquire, San Francisco (No Ave.)	5 " Ave. \$9,800

ESCAPE FROM ZAHRAIN (PAR.)

Paramount, Boston (\$16,800)	1 " 86%
Roosevelt, Chicago (\$21,000)	2 " 60%
Ambassador, St. Louis (\$10,700)	1 " 99%
Fifth Avenue, Seattle (\$7,900)	1 " 69%
Orpheum, Omaha (\$8,700)	1 " 60%
Viking, Philadelphia (\$7,000)	1 " 112%
Palms, Detroit (\$24,800)	1 " 60%

EXPERIMENT IN TERROR (COL.)

Criterion, New York (\$27,300)	6 " 81%
Paramount, San Francisco (\$15,200)	4 " 97%
Coliseum, Seattle (\$8,600)	2 " 76%
Loew's, St. Louis (\$13,000)	1 " 77%
Fox, Philadelphia (\$14,800)	2 " 84%
United Artists, Detroit (\$19,700)	2 " 60%
Pilgrim, Boston (\$9,500)	2 " 81%
Roosevelt, Chicago (\$21,000)	3 " 64%
Orpheum, Omaha (\$8,700)	1 " 63%
United Artists, Louisville (\$9,000)	1 " 63%

FIVE FINGER EXERCISE (COL.)

Forum, New York (\$19,700)	3 " 91%
Esquire, Chicago (\$13,500)	3 " 82%
St. Francis, San Francisco (\$12,200)	2 " 75%
Ambassador, St. Louis (\$10,700)	1 " 88%
Fifth Avenue, Seattle (\$7,900)	1 " 60%
Saxon, Boston (\$18,900)	4 " 65%
Brown, Louisville (\$8,700)	1 " 73%
Omaha, Omaha (\$7,700)	1 " 60%
Viking, Philadelphia (\$7,000)	3 " 104%
United Artists, Detroit (\$19,700)	1 " 60%

FOLLOW THAT DREAM (UA)

Orpheum, Boston (\$12,400)	2 " 115%
Palms, Detroit (\$24,800)	2 " 74%

Loew's, St. Louis (\$13,000)	3 wk. 78%
Coliseum, Seattle (\$8,600)	2 " 77%
United Artists, Louisville (\$9,000)	2 " 111%
Chief-Skyvue, Omaha (No Ave.)	1 " Ave. \$8,000

FOREVER MY LOVE (PAR.)

Esquire, Chicago (\$13,500)	3 " 77%
Clay, San Francisco (No Ave.)	2 " Ave. \$1,500
Pageant, St. Louis (\$4,100)	1 " 100%
Astor, Boston (\$10,500)	1 " 99%

GERONIMO (UA)

Chief-Skyvue, Omaha (No Ave.)	1 " Ave. \$9,000
Oriental, Chicago (\$27,000)	2 " 60%
Orpheum, Boston (\$12,400)	1 " 69%
Music Hall, Seattle (\$7,100)	1 " 67%

HATARI (PAR.)

Stanton, Philadelphia (\$13,400)	1 " 119%
Paramount, Boston (\$16,800)	1 " 112%
Paramount, San Francisco (\$15,200)	2 " 131%
Roosevelt, Chicago (\$21,000)	1 " 153%
Palms, Detroit (\$24,800)	2 " 75%

HELL IS FOR HEROES (PAR.)

United Artists, Chicago (\$20,800)	2 " 77%
Fox, St. Louis (\$14,300)	1 " 94%
Paramount, Boston (\$16,800)	1 " 73%
Fifth Avenue, Seattle (\$7,900)	1 " 66%
Stanton, Philadelphia (\$13,400)	2 " 62%

HORIZONTAL LIEUTENANT (MGM)

Warfield, San Francisco (\$10,00)	3 " 95%
Adams, Detroit (\$9,800)	1 " 123%
Music Hall, Seattle (\$7,100)	1 " 73%
Omaha, Omaha (\$7,700)	1 " 83%
Orpheum, Boston (\$12,400)	2 " 102%
Esquire, St. Louis (\$12,500)	2 " 85%
Loew's State, New York (No Ave.)	4 " Ave. \$12,500
Stanley, Philadelphia (\$18,700)	2 " 70%
Oriental, Chicago (\$27,000)	2 " 63%
Mary Anderson, Louisville (\$6,100)	3 " 100%

JESSICA (UA)

Astor, New York (\$25,900)	5 " 62%
Mayflower, Boston (No Ave.)	4 " Ave. \$4,400
Esquire, San Francisco (No Ave.)	2 " Ave. \$4,500
Mercury, Detroit (\$14,300)	1 " 60%
Fifth Avenue, Seattle (\$7,900)	1 " 70%
Chief-Skyvue, Omaha (No Ave.)	1 " Ave. \$5,000
Randolph, Philadelphia (\$13,000)	1 " 71%
Loop, Chicago (\$5,000)	3 " 119%
Brown, Louisville (\$8,700)	1 " 65%
Esquire, St. Louis (\$12,500)	2 " 66%

JUDGMENT AT NUREMBERG (UA)

Palace, New York (\$22,500)	28 " 162%
Boyd, Philadelphia (No Ave.)	17 " 78%
United Artists, Detroit (\$19,700)	9 " 82%
Saxon, Boston (\$18,900)	14 " 94%
Coronet, San Francisco (No Ave.)	14 " Ave. \$11,600
Blue Mouse, Seattle (\$10,600)	9 " 79%
Mercury, Detroit (\$14,300)	4 " 89%
Brown, Louisville (\$8,700)	2 " 86%
Cine-Stage, Chicago (No Ave.)	6 " Ave. \$19,700
Pageant, St. Louis (\$4,100)	1 " 246%

LAD, A DOG (WB)

Pilgrim, Boston (\$9,500)	1 " 68%
Music Hall, Seattle (\$7,100)	1 " 72%
Omaha, Omaha (\$7,700)	1 " 63%

LISA (20TH-FOX)

Paramount, New York (\$32,700)	2 " 71%
Goldman, Philadelphia (\$12,800)	2 " 83%
Ambassador, St. Louis (\$10,700)	2 " 74%
Mayflower, Boston (No Ave.)	2 " Ave. \$5,300
T-L Krim, Detroit (\$5,200)	2 " 81%
Brown, Louisville (\$8,700)	1 " 62%
Omaha, Omaha (\$7,700)	1 " 60%

LOLITA (MGM)

Loew's State, New York (No Ave.)	3 " Ave. \$44,000
Trans-Lux, Philadelphia (\$7,000)	1 " 200%
Stage Door, San Francisco (\$5,000)	1 " 240%
Loop, Chicago (No Ave.)	1 " Ave. \$23,000

LONELY ARE THE BRAVE (U-I)

Stanton, Philadelphia (\$13,400)	2 " 65%
Fox, St. Louis (\$14,300)	1 " 91%
Music Hall, Seattle (\$7,100)	1 " 78%
Fox, Detroit (\$12,600)	2 " 92%
Pilgrim, Boston (\$9,500)	1 " 77%
Kentucky, Louisville (\$7,600)	1 " 71%
Orpheum, Omaha (\$8,700)	1 " 62%

MAN WHO SHOT LIBERTY VALANCE (PAR.)

Fox, Philadelphia (\$14,800)	3 " 100%
Orpheum, Boston (\$12,400)	2 " 109%
Golden Gate, San Francisco (\$19,700)	4 " 71%
State Lake, Chicago (\$25,000)	5 " 73%
Palms, Detroit (\$24,800)	2 " 70%
Paramount, Seattle (\$12,300)	3 " 62%
Fox, St. Louis (\$14,300)	2 " 109%
Orpheum, Omaha (\$8,700)	2 " 103%
Ohio, Louisville (No Ave.)	4 " Ave. \$4,300
Capitol, New York (\$45,900)	4 " 65%

MERRILL'S MARAUDERS (WB)

Goldman, Philadelphia (\$12,800)	2 " 82%
Palms, Detroit (\$24,800)	1 " 62%
St. Louis, St. Louis (\$12,500)	2 " 91%
Blue Mouse, Seattle (\$10,600)	2 " 62%
Orpheum, Omaha (\$8,700)	1 " 94%
Mary Anderson, Louisville (\$6,100)	1 " 100%

MIRACLE WORKER (UA)

Astor, New York (\$25,900)	6 " 91%
Stanley, Philadelphia (\$18,700)	4 " 82%
Saxon, Boston (\$18,900)	2 " 103%

MR. HOBBS TAKES A VACATION (20TH-FOX)

State Lake, Chicago (\$25,000)	5 " 100%
Paramount, New York (\$32,700)	3 " 94%
Boyd, Philadelphia (\$21,700)	2 " 70%
Orpheum, Boston (\$12,400)	1 " 138%
Fox, San Francisco (\$12,300)	1 " 101%
Grand Circus, Detroit (\$13,000)	2 " 95%
Fox, St. Louis (\$14,300)	3 " 96%
Astro, Omaha (No Ave.)	1 " Ave. \$12,000

MY GEISHA (PAR.)

Fine Arts, New York (\$9,900)	3 " 91%
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THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

DeMille, New York (\$22,800)	3 wk. 91%
Alexandria, San Francisco (\$12,500)	1 " 69%
Esquire, Chicago (\$13,500)	2 " 91%

NOTORIOUS LANDLADY (COL.)

Fox, Philadelphia (\$14,800)	1 " 102%
Chicago, Chicago (\$28,100)	1 " 81%

ONLY TWO CAN PLAY (COL.)

Fine Arts, New York (\$9,900)	12 " 130%
Shady Oaks, St. Louis (No Ave.)	6 " Ave. \$3,000
Esquire, Chicago (\$13,500)	6 " 89%
Exeter, Boston (No Ave.)	1 " Ave. \$7,100

PREMATURE BURIAL (AIP)

United Artists, Chicago (\$20,800)	3 " 92%
Stanton, Philadelphia (\$13,400)	2 " 86%
Paramount, Boston (\$16,800)	1 " 100%
Coliseum, Seattle (\$8,600)	1 " 100%
Fox, San Francisco (\$12,300)	2 " 70%
Fox, Detroit (\$12,600)	1 " 35%

ROAD TO HONG KONG (UA)

Randolph, Philadelphia (\$13,000)	4 " 92%
Warfield, San Francisco (\$10,000)	4 " 135%
Chicago, Chicago (\$28,100)	5 " 78%
Michigan, Detroit (\$20,300)	3 " 82%
United Artists, Louisville (\$9,000)	2 " 99%
Orpheum, Boston (\$12,400)	2 " 129%

SKY ABOVE—MUD BELOW (EMBASSY)

Forum, New York (\$19,700)	2 " 109%
Normandie, New York (\$5,000)	2 " 127%
T-L Krim, Detroit (\$5,200)	1 " 152%

STATE FAIR (20TH-FOX)

Paramount, New York (\$32,700)	6 " 97%
Trans-Lux, Philadelphia (\$7,000)	6 " 144%
Metropolitan, Boston (\$11,600)	5 " 128%
Oriental, Chicago (\$27,000)	6 " 101%
Grand Circus, Detroit (\$13,000)	5 " 109%
Fox, St. Louis (\$14,300)	3 " 116%
Orpheum, Omaha (\$8,700)	2 " 119%
United Artists, Louisville (\$9,000)	3 " 111%
Fifth Avenue, Seattle (\$7,900)	3 " 98%
Fox, San Francisco (\$12,300)	2 " 99%

SWEET BIRD OF YOUTH (MGM)

Stanley, Philadelphia (\$18,700)	7 " 69%
Mercury, Detroit (\$14,300)	5 " 91%
Loew's, St. Louis (\$13,000)	4 " 93%
Sutton, New York (\$9,200)	10 " 116%
Capitol, New York (\$45,900)	8 " 79%
Chicago, Chicago (\$28,100)	6 " 83%
Fifth Avenue, Seattle (\$7,900)	2 " 65%
State, Omaha (\$5,200)	3 " 94%
United Artists, Louisville (\$9,000)	2 " 111%
Beacon Hill, Boston (\$8,300)	7 " 116%

THAT TOUCH OF MINK (U-I)

Radio City, New York (\$163,100)	3 " 125%
Randolph, Philadelphia (\$13,000)	2 " 227%
Memorial, Boston (\$17,900)	2 " 151%
Golden Gate, San Francisco (\$19,700)	2 " 101%
United Artists, Chicago (\$20,800)	3 " 154%
Mercury, Detroit (\$14,300)	2 " 164%
Music Hall, Seattle (\$7,100)	2 " 169%
Kentucky, Louisville (\$7,600)	2 " 138%

WEST SIDE STORY (UA)

Rivoli, New York (\$24,800)	37	" 220%
Midtown, Philadelphia (\$10,400)	34	" 142%
Gary, Boston (\$10,900)	35	" 205%
United Artists, San Fran. (\$13,500)	29	" 131%
Madison, Detroit (\$16,000)	20	" 100%
Todd, Chicago (\$28,000)	19	" 100%
Loew's Midcity, St. Louis (\$11,300)	17	" 101%
Music Box, Seattle (\$5,700)	19	" 140%
Admiral, Omaha (No Ave.)	10	"	Ave. \$6,400
Brown, Louisville (\$8,700)	1	" 129%

ALBANY

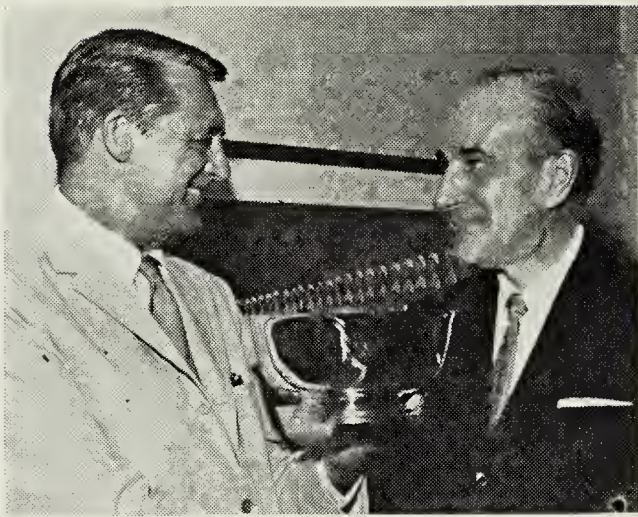
Members of the Albany Variety club joined directors of the Albany Boys Club in an afternoon at Camp Thacher on Thompson's Lake. A dinner with the campers topped the outing. . . . G. Harry Brown, husband of the lady operating Brown's Strand, Old Forge, was hit by a truck and was removed to a hospital in serious condition. Mrs. Brown then became ill and found it necessary to temporarily close the house. . . . Frank Purner darkened the Bijou, Troy, for the summer. . . . George Thornton, Thornton Theatres, donated the use of the Windham on Sundays when the Catholic Church in that Catskill Mountain town was levelled by fire last February. . . . John Wilhelm, 20th-Fox branch manager; and Adrian Ettelson, Fabian division manager, co-chairmen of the Will Rogers Memorial Hospital drive, stated that wishing wells will be installed in area drive-ins this year. . . . Samuel E. Rosenblatt and Jules Perlmutter have rejoined in the operation of Acme Theatres, Inc. . . . Paul Maicus is now operating the Rex, Keeseville, which he purchased from Fred Pelky, owner of a theatre in nearby Ausable. . . . Harold Ray is operating the Community, Dolgeville. . . . The Thousand Islands Drive-In, near Alexandria Bay, is no longer in operation.

ATLANTA

W. M. Cone and wife, Lois, were hosts at a fish fry. Cone is with Martin Theatres. . . . Evelyn Cain, Theatre Service Company, who was recently injured in a car accident and hospitalized, has returned to work. . . . Lanny Wiles, Moloy Drive-In, Jefferson City, was visiting here with his wife. They have a new baby girl at their house. . . . John and Ruth Carter enjoyed a smashing success with the opening of their new Cinema, Buckhead. Such crowds attended the theatre that Carter said he had to close his boxoffice a half hour before show time each night. . . . Attending the world premiere of "The Wonderful World Of The Brothers Grimm" in Denver were Martin executives E. D. Martin, Roy Martin, Robert Hossee, Ronnie Otwell and James Zimmerman, city manager, for Martin's Theatres, Nashville, Tenn.

BOSTON

A COMPO campaign is being undertaken for Universal-International's "Phantom of the Opera" and a saturation day and date campaign in New England is planned. A meeting of more than 40 exhibitors and a luncheon was held at Universal exchange to discuss plans. Joe Rosen, district manager, Universal, and Phil Gerard, in charge of advertising, exploitation, and publicity, addressed the group. Carl Goldman will be handling the COMPO campaign for the Hammer production. . . . An old landmark in Boston, the Kenmore, closed its doors on Sunday night, July 15, with the final showing of "A Taste of Honey," which had played eight weeks. The theatre is to be torn down to make way for a new toll road extension into downtown Boston. Owner and longtime exhibitor Louis Richmond, who developed the first art house policy in the city in this theatre, has not announced any plans for the future. . . . New competition for Boston exhibitors is seen here with announcement from the Westinghouse tv station WBZ-TV here, that it has just purchased 300 new to Boston tv films including the largest single group of post '48 films, 215 in all. The films include "The Last Hurrah," "On the Waterfront," "Twelve Angry Men," "Paths of Glory," "The Brave Bulls," "Saint Joan," and "Born Yesterday." The purchase broke down to 247 films from Screen Gems;



With his 25th starring picture, U-I's "That Touch Of Mink" rolling up all-time record business at New York's Radio City Music Hall, Cary Grant is presented with a silver Paul Revere bowl by Russell V. Downing, president, Music Hall, in special ceremonies at the theatre.

24 from NTA; 40 from UAA. . . . Among 20th-Fox executives at the opening of the new Music Hall were Glenn Norris, general sales manager; Martin Moskowitz, Abe Dickstein, and their wives, with Al Levy and Phil Engel. . . . Several parties are being arranged at 20th-Fox in honor of the approaching marriage on Aug. 4 of branch manager Al Levy and Fran Blacher of Newton. . . . As part of the campaign for "Adventures of a Young Man," Phil Engel and Sam Richmond, general manager of Sack Theatres, set up a series of screenings for the members of the local Hemingway Literary Club and for the staff of the Boston Library committee, and a sneak preview at the Saxon.

BUFFALO

There was a big welcome back and photo party in the clubrooms of Tent 7, Variety Club of Buffalo. Following dinner, there was an exchange of films, slides and photos taken by Buffalo barkers and barkettes at the recent international convention in Dublin. Chief barker James J. Hayes also discussed plans for the international convention in Buffalo in 1964. Robert Friedman, new Unitel Artists branch manager, was welcomed to Buffalo by Tent 7 at a luncheon. . . . Past chief barker Dewey Michaels of the Variety Club is chairman of Variety Day at the Fort Erie races on Aug. 13. Dewey has arranged a special Variety Club of Buffalo race in the day's schedule. . . . New members announced by chief barker James J. Hayes of the Buffalo Variety Club include Thomas N. Schwab; Sidney Birzon, Fantasy Island; Richard D. Hayes, Paramount; Cy Trossman; Richard Johnson, WGR radio; Herbert Mendelson, WKBW radio; Irving Cohen, Transit Drive-In; Lee Frost, WKBW radio; and Sam Yellen, brother of the famous song writer, Jack Yellen. . . . The Advance special preview of "Hatari" Saturday morning, July 7, in the Paramount was a huge success. Manager Ed Miller sent invitations to opinion makers of all ages and classes, including Boy and Girl Scouts, city officials, police and fire department heads, Sheriff's office, newspapers, radio and tv personnel, jeep dealers, library personnel, department store executives, and all were requested to bring along a child as a guest. Jack Eno, radio station WEBR, acted as master of ceremonies. "Hatari" opens Friday, July 27, at the Paramount. . . . Ardis Smith, drama editor, Buffalo Evening News, had a solid column interview the other day in his sheet with two former members of Merrill's Marauders—Joseph J. Tuminno of Kenmore and Edward Monnin of Elma. The story was used a day

ahead of the opening of the Warner Bros. opus, and there was a large ad on the same page as the interview. The same two Marauders also appeared on an early morning television program on opening day, another terrific plug for the attraction at the Paramount. . . . Eddie Miller, manager, Paramount, planted an excellent coloring contest in connection with the showing of "Poe's Tales of Terror" in the Am-Pol Eagle, local Polish weekly. The contest carried a three column head, long story, and a three column line drawing which amateur artists were asked to color.

CINCINNATI

Park Layne 69, New Carlisle, O., the latest acquisition in the 35 situations of the Chakeres Theatres, headquartered in Springfield, O., was formally opened June 29. The 600-car drive-in is completely modern in every detail, costing approximately \$200,000. It fills a need in the thriving industrial area, once one of the state's finest farming communities. John Van Dyke is to operate the concession area along with his duties as manager. . . . The 750-seat Grand, Circleville, O., owned by the Chakeres Circuit, has been sold and torn down for a modern business building. The firm still retains the 450-seat Cliftona, Circleville. . . . Fireworks added to the film attractions during the recent holiday, and attendance was reported satisfactory considering the numerous other forms of entertainment. . . . Tri-State Theatre Services is booking and buying for drive-in, Highway 42, Mason, O., owned by Tom and Jack Stallings. . . . Frank Schreiber, U-I manager, attended the company's sales meeting in Chicago, July 12-13. . . . Phil Chakeres, president, Chakeres Theatres, and his wife are in Europe for a two month vacation. While there they will spend considerable time in Greece visiting with relatives. . . . Michael Chakeres, general manager, Chakeres Circuit, and his family have returned from a vacation with relatives in Raleigh, N. C.

COLUMBUS, O., NEWS — Columbus vice squadmen staged the first bingo raid in five years, arresting two women operators and the manager of the Redmen's Club. Forty women players were warned they were subject to arrest. Charged with promoting a scheme of chance were Maude Thomas and Mary Von Meter. James Earl Reeves, manager, was charged with permitting gambling on the premises. . . . RKO Grand announced the opening of the "The Wonderful World of the Brothers Grimm" on a reserved-seat basis Aug. 22. . . . David R. Cornwell, president of Local 386 of the operators' union, loosed a bitter attack on Fire Chief Walter G. Strickfaden in City Council, complaining that the chief attended the opening of "West Side Story" at Hunt's Cinestage in the official fire department car, that the city is not enforcing its ordinance requiring inspection of theatres, and that operators are being used as "scabs" in Columbus and are not licensed as required by law. Cornwell asked council that Chief Strickfaden be given the same treatment as a city health inspector who was recently suspended for 30 days for napping in his car while on duty. Council made no comment on the charges. Strickfaden later said Cornwell "was a little loose with his facts." He said the car is at his disposal 24 hours a day. He said it is a general practice throughout the country. He said he is on duty around the clock. "Cornwell is only sore because I attended a film at a theatre where a picket line is in effect," said the chief. He also said Cornwell "apparently is misinformed" on the requirement that city officials must check theatres to

determine if city-licensed operators are on duty. Strickfaden said the city law for licensing motion picture operators applies only when flammable films are used. He said neither Hunt's Cinestage nor any other theatres use this type of film. Union operators have been on strike against Hunt's Cinestage for several month in a wage dispute. . . .

CHICAGO

The new Hillside opened July 13 to a capacity crowd. Free gifts were distributed to all patrons in celebration of the opening: for the ladies, brocaded purses with gold-plated key chains and rain hats; for the men, pocket secretaries; and for the children, flying saucer toys. Among the business firms who made the new Hillside possible are National Theatre Supply, United Film Carriers, Si Griever (Film booker and buyer), Chicago Moving Picture Operators Union (Local 110), Whiteway Sign and Electric Co., Midwesco Inc., Candy Treats, Inc. (confections), Narowitz Heating and Ventilating, R.C.A. Sound Service, Grand Electric Co., Liebenberg, Kaplan, Glotter, and Associates (architects and engineers), Design Galleries (lighting specialists), Mary Powell, A.I.D. (interior decorator), Bressler Ice Cream Co., James Shields (artist), J. H. Thorpe (draperies), Expert Plumbing and Heating Co., Morris Handler Co. Inc. (general contractor), etc. . . . Sol Horowitz, booker for Allied Artists, has his paintings on exhibit in the Little Gallery of the Esquire. . . . The Globe has inaugurated matinee performances. . . . Chicago Natural History Museum's Simpson Theatre showed a free film program for children, featuring Walt Disney's "The African Lion," at two showings. Free movies will be offered at the Museum every Thursday morning for children throughout the summer. . . . Three American Nazi Party members, who picketed the State-Lake while "Sergeants 3" was showing, were sentenced to a year in the House of Correction and fined \$700 each. Judge Ryan of the Jury Court, after a three-day bench trial, found the men guilty of criminal defamation and disorderly conduct. . . . "Censorship" was the subject of a panel discussion at the annual dinner of the Chicago Council of Great Books. . . . Mrs. Peter Heinrichs, social and finance chairman of Better Films Council of Chicagoland, was in charge of the July meeting for members given at the Home Arts Guild. Members were charged \$1 for this luncheon which was the only fund raising program of the year. Mrs. William D. Meister is president of the organization.

DALLAS

The Stanley Warner Theatres Circuit, which at present has no theatres in the state, has proposed acquisition of the 37 theatres, mostly drive-ins, owned by the Lone Star Theatres with headquarters here. Stanley Warner Theatres has notified the Justice Department of its intention to petition the Federal courts for permission to acquire the 37 theatres. If approved, the purchase would be the largest film theatre sale since the consent decree was enacted. . . . Sebe Miller, publicist for Buena Vista in Dallas, was on a business trip to El Paso, Tex., conferring with Bill Chambers, manager, Plaza, in behalf of the upcoming "Bon Voyage". . . . Tom McKean, salesman for Paramount, has returned to his post following an eye operation. . . . The "safari" of John Wayne, Red Buttons, Elsa Martinelli and Bruce Cabot arrived here in a chartered plane as a promotion for "Hatari!" . . . Melina Mercouri and Jules Dassin, the star and producer-director of Oscar-nominee "Never on Sunday," are scheduled to visit Dallas in November in be-

half of their new production, "Phaedra." The team is planning an extended tour of the United States for the picture. They will start Oct. 8 in New York, spending several days in cities across the nation, the visits timed to coincide with the film's opening. The Dallas visit is currently scheduled for Nov. 3 to 7 with the probable opening of the film on Nov. 7, tentatively scheduled for the Esquire. . . . The first print of "Wonders of Dallas," latest in the Columbia Pictures series of musical travel films and narrated by Dallas resident Greer Garson, arrived here when Rube Jackter, Columbia vice-president and general sales manager, visited the branch office. The film was turned over to Jack Judd, division sales manager, for distribution. It will have its first showings here in late July. Miss Garson is the first woman to narrate a segment of the travel series, which is produced by Harry Foster. Previous camera studies of New York, Washington, Chicago, Toronto, New Orleans, Puerto Rico, and Philadelphia have been narrated by George Jessel and Dick Clark. Ray Ellis arranged and conducted the original musical score for "Wonders of Dallas" with Bill Hayes and the Ray Ellis Singers handling the choral duties.

DENVER

Big doings going on in town as Tom Smiley, Joe Archeleta, and Jack Wodel, working with Bill Bromberg and Ernie Grossman of Warners, in for the engagement, put on a hoopla campaign for the world premiere of "The Music Man" at the Paramount and Crest. Shirley Jones and Ronny Howard, here for the opening, gave the fans a thrill, as did the current Misses Colorado, Jean McBurney and Penny James, of Miss America and Miss Universe, who took part in the celebration, which included a feature race named in honor of the film, The Music Man Handicap, at the Mile High City's Centennial race track July 4. 76 trombones from the famed Sheridan Union Band greeted the Hollywood entourage as first nighters watched the personalities and city and state dignitaries arrive for the premiere. The opening day activities July 6 were begun with the unloosing of a thousand gas filled balloons at 9 am from the front of the Paramount, followed by a host of live activities for the entertainment of the crowds awaiting the giant parade to announce the opening. Neal Ross, manager of Wolfberg's other theatre which is included in the world premiere, brought the film celebrities to his house where an overflow audience greeted them with wild enthusiasm.

JACKSONVILLE

Ezra Kimbrell, manager, Marion, Ocala, was the subject of a large, illustrated feature story in the Ocala Star-Banner which celebrated his presentation of community summertime fun shows every Wednesday morning for hundreds of Ocala children and their grateful mothers. . . . J. W. Claxton, who formerly operated the Brox, Broxton, Ga., has reopened the DeSoto, Nichols, Ga. . . . E. P. Skrickus is now operating the subrun Beach Drive-In, Eau Gallie, Fla. . . . Warm praise was bestowed upon the family entertainment values of "Bon Voyage!" by Judge May, Florida Times-Union motion picture editor, prior to the film's first-run opening at the downtown Florida. . . . Sheldon Mandell announced that "The Music Man" will go onto the screen of his Five Points following his long first run of "El Cid." . . . Joe Musleh celebrated the 10th anniversary of his Lake Forest Drive-In by dropping his admission price the night of Saturday, July 7, to 10 cents and by providing free prizes and free drinks and popcorn for all patrons at-

tending the outdoorer's four-feature program. . . . The Main Street and Southside drive-ins teamed together in advertising an admission price of "\$1.00 per carload" and offered a free radio to the car owner who loaded the greatest number of adult patrons into one automobile the night of July 7. The winner was reported to have stuffed 13 friends and himself into one station wagon.

MIAMI, FLA., NEWS—A new movie was moving toward production here with shooting on "Ocala," a color picturization of Florida's cattle pioneers, slated for Aug. 1 in lush Broward County settings. The 85-minute film is being independently produced under the banner of Miami Beach's Sunny South Films (Ocala Producing Corporation) and is a true story of the heartbreak trek of an Oklahoma family bent on fulfilling a dream projected by a dying man, whose goal was to raise cattle in the south. Executive producers Harry Koire, Joseph Garica-Cuenca; and Basilio Del Real said the cameras will shift from Broward County to Ocala's cattle area after two weeks. Commitments are being sought from Jody McCrea, Barbara Stanwyck, and Bruce Yarnell. Additional players are to be cast locally. . . . The Wometco Enterprises, Inc., board of directors declared a regular quarterly dividend of 17½¢ per share on the company's class "A" common stock. A regular quarterly dividend of 6½¢ per share was voted for the class "B" stock. These dividends will be paid Sept. 14 to stockholders of record as of Aug. 31. The Wometco board meeting was held in Vancouver, Canada, at the offices of KOVS-TV (B.C.) Ltd., Wometco's wholly-owned Canadian subsidiary. . . . A new policy of bookings and admission prices was inaugurated at the Rosetta, an "All-Family" double feature program with three changes each week. Prices of admission will be 25 cents for all until 6 p.m. Adults and students then will pay 50 cents. . . . Wometco scheduled its 13th annual fireworks display in its drive-in theatres on July 4. . . . Mary Lawrence, manager, Sunset, sent letters to both the South Miami and Miami newspapers, which were printed with full theatre credit. Mary reported the incident of the South Miami police department volunteering help to her at her first Children's Summer Movie Club, after noticing the children at the matinee at the theatre on busy U.S. 1.

NEW HAVEN

Oakdale Musical Theatre, Inc., headed by Ben Segal, has purchased the Oakdale Tavern and five acres on which the 2100-seat musical tent theatre, known as Oakdale Theatre, has been in operation at Wallingford for the past nine years under lease agreement, from the owner, Miss Mary R. Conheady, for a reported \$600,000. The transfer does not include the 50 acres owned by Oakdale Realty Company adjoining the tavern land. The Segal interests will continue the Oakdale Theatre at its present site and lease the restaurant to Daniel Dowd, senior partner of Manero's Restaurants. Long-range Segal plans call for a multi-million dollar cultural, recreational, and business center, to include a minimum of two theatres, one a legitimate stage facility for touring attractions and pre-Broadway tryouts, the other an art motion picture theatre. . . . The downstate city of West Haven, Conn., has adopted an ordinance setting license fees to operate anything from an amusement ride to conducting an auction. Fees include amusement rides, \$40; amusement stands, \$40; bowling alleys, \$5 per alley; theatre (indoor), \$10; and theatre (outdoor), \$10. . . . Doug Amos, general manager, Lock-

wood and Gordon Theatres, has named William Montgomery, formerly manager, Art Cinema, Hartford, to the newly-created post of supervisor of special services and sales at the L&G Cinerama, Hartford. Montgomery will function under Manny Friedman, L&G's resident manager at the Cinerama.

NEW ORLEANS

Gulf States Theatres has closed the Don Drive-In, Bossier City, La., indefinitely. . . . E. E. Simms acquired the operation of the Rebel, hard top theatre at Columbia, Miss., from his sister, Mrs. H. H. Latimer. . . . Bernice Chauvin, MGM staffer, is back at work after hospitalization. . . . Mrs. Elizabeth McBride, United Theatres film clerk, is convalescing at home following major surgery. . . . Cliff Wilson, Paramount Gulf Theatres booking department, became the father of a baby daughter. . . . Charles Waterall, Jr., owner Richton Miss. theatre, is home from the hospital after a month's stay for tests, etc. . . . Helene Burton is new secretary to Gus Trog, Warner office manager. . . . Don and Mary Kay are back after an extended tour of Europe following the Dublin Variety International Convention. In Rome they were gratified to catch one of the Papal audiences. . . . Fannie Phillips, former filmrow staffer, has returned to fill in for Ruth Reites at NTS while she is on vacation. . . . WOMPI members Eugenie Copping, Thelma France, Evelyn McNulty, Helen Bila, Audrey Hall, Agnes Garcia and Anna Sinopoli gathered at St. Anna's home to entertain the ladies. This is a regular monthly affair staged by the WOMPI. . . . Mrs. E. E. Harson reopened the Dixie, Loreauville. The house has been dark for a number of years. . . . Mr. and Mrs. Henry E. Gowland Sr. celebrated their golden anniversary on June 12th. The couple are retired vaudevillians. Gowland was manager of a local United Theatres house until recently. . . . Felix Hebert has shuttered the Hayes, La. for good and has the equipment up for sale.

PHILADELPHIA

Robert Lynch, former MGM district manager, was tendered a surprise birthday on his 75th anniversary in Miami Beach, where he is living in retirement. . . . Lee Kline, well known area theatre manager, was operated upon in Germantown Hospital for gall bladder and appendicitis. . . . A. Cooper, a 32 year veteran in the local industry, is handling "Vienna Waltz" and "Red Terror" in the territory from his home address, 8743 Glenloch Street, Philadelphia. . . . Bill Kanefsky, Studio manager, got away from it all up in the mountains on his vacation. . . . Stanley Warner's Roy Robbins is chairman of the theatre committee of the eighth annual Hero Scholarship Fund Thrill Show at the Philadelphia Stadium, Sept. 7.

DALLAS, OREG.—"I am very well pleased with them (ROMAN MIRIO CARBONS) . . . we get a more steady light" . . . was the unsolicited statement of D. E. Wernli, Dallas Motor Vu Theatre.

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John Nirenberg, general manager, Merben and Mayfair, Philadelphia, Pa., receives a plaque from Hugh J. Sheridan, chaplain, Mayfair Post 1880, V. F. W., in recognition of the theatres effort to raise food for needy families. Looking on are Richard Leopold, manager, Merben; and Jack Tomkins, past commander of the Mayfair Post.

PORTLAND

Seven barbershop harmony groups representing leading Northwest Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America groups were featured on the stage of the Fox here as part of ceremonies marking the Portland premiere of "The Music Man." . . . New manager at the Cinema 21 is D. D. Howell. . . . Lawrence Welk and his Champagne Orchestra, a company of 40, flew here for a one-nighter at the Memorial Coliseum. . . . Among the Northwest contingent attending the Denver world premiere of "The Wonderful World of the Brothers Grimm" were three motion picture editors representing Portland papers—Herb Larson, Reporter, Bob Walters, Oregonian; and Arnold Marks, Oregon Journal. Grant Angell, group sales chief here for Cinerama, also attended.

ST. LOUIS

Mr. and Mrs. Eugene Tacke who operate the Vita and the Moto-Vue Drive-In, Warrenton, Mo., have written to friends here saying they are vacationing in Minnesota and will not return until October when they will reopen the Vita. . . . Teet Carl, production representative for "Nine Hours to Rama," was in St. Louis for press rounds with Jerry Berger of 20th-Fox. . . . WOMPIs had a board meeting July 11. They planned the agenda for the regular monthly meeting. Dorothy Dressel, president, reports that the bowling team is "doing very well indeed." . . . The St. Louis edition of the Playboy Club is slated to open in September. . . . Paramount here expressed appreciation to all the area exhibitors for their kind cooperation in helping promote Paramount week beginning July 18. Jerry Bahner reports they have almost completed a saturation booking. . . . Wayne Ball, Magan Corp., Los Angeles, was in town meeting exhibitors and discussing "Black Tights" and "Oklahoma." . . . In conjunction with the United Artists movie, "Bird-man of Alcatraz," Loew's State built a prison cell and placed it out in front of the theatre with a local radio personality locked inside. He wasn't freed till the person with the right key could open the lock. Keys were handed out at the prison cell, along with prizes. . . . A West German film crew began shooting here last week for a 30-minute documentary film retracing the route of the famed Lewis and Clark expedition for nation-wide showing to television audiences in West Germany and elsewhere.

SALT LAKE CITY

A special fund-raising benefit showing of "Black Tights" was held at the Studio under sponsorship of the University of Utah Ballet Society. . . . Linda Bement, Utah's 1961 'Miss Universe,' won a legal battle in Third District Court when a jury ruled there was no valid managerial contract between her and Ruth Tolman, director of a local model agency. . . . Meredith Wilson plans to attend one of the performances of "The Music Man" at the stadium bowl of the University of Utah. . . . Liberty Records' sound track albums of "The Road To Hong Kong" were given to the first five cars nightly attending the Hyland Drive-In; and to the first five patrons daily at the Lyric.

SAN ANTONIO

Rock Hudson is scheduled to visit the city and a contest is being conducted to have one of the local young ladies as his guest at dinner. . . . A contest is being conducted by the Texas for a vacation for two in Mexico in conjunction with the showing of "Mr. Hobbs Takes a Vacation." A coupon also is found underneath the entry blank in the local newspapers which is good for a reduced admission price to the showing of the film. . . . Television station KROD sponsored a "Boys' Night Out" contest in El Paso, Tex., with wives asked to tell why they trust their husbands. The best letters were good for a night out at the Capri for their husbands. . . . A new aluminum canopy and a new roof have been installed on the Rainbow at Castroville, Tex., according to Carl P. Anderka, owner of the theatre. . . . Services were held for Mary Worley Oilver, 84, at Shamrock, Tex. She was mother of J. Seibert Worley, a longtime exhibitor at Shamrock. Mr. and Mrs. Oliver in 1921 opened the Liberty at Shamrock and later the new Liberty and Texas. . . . The Paramount crew, which has been shooting "Hud Bannon" near Amarillo, Tex. for the past five weeks, finished scenes at Claude, Tex. and have returned to Hollywood. . . . An early July opening is expected for the new Mid-Cities Drive-In, Arlington, Tex., which is being built in the newly created Eulless Industrial Park being developed by Ed Baker, Sr., and located between the Bell Helicopter plant and Western Hills Inn. Officers of the recently organized Mid-Cities Theatre Corp., which is building the drive-ins, are Steve Bakarich, president; Gerald Lofland, vice-president; and Deanie Grass, secretary-treasurer. Bakarich and Lofland said they also are seeking a favorable site for an indoor suburban theatre with the search centering on the Hurst area, and for another drive-in theatre site, this one near or in Irving, Tex. . . . Malcolm Hall, oldest son of Tommy Hall, Horseshoe Drive-In, Ballinger, Tex., was a recent graduate from Texas A & M College and will be married on July 21 to Anita Jean Franks in Denton, Tex.

SAN FRANCISCO

Marking her first public appearance in northern California in connection with movie premiere, Sophia Loren was in for the opening of husband Carlo Ponti's "Boccaccio '70" at the Metro. She appears in "The Raffle" segment of the tripartite film, which was directed by Vittoria De Sica, who also directed her in the festival award winning "Two Women," which ends a Metro engagement that has been running since last Christmas to make way for "Boccaccio." Ponti accompanied Miss Loren for the premiere, as did Joseph Levine, president of Embassy Pictures, distributor for the film.

SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICE SECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICE SECTION and the pink paper REVIEWS represent a unique information service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 1, 1962 SECTION TWO
VOL. 68, NO. 7

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

• Adventures Of Marco Polo	A-1
Advise And Consent	SP. Col.
After Mein Kampf	Misc.
• Air Patrol	A1 Fox
All Fall Down	A3 MGM
Anatomist, The	For.
Armored Command	AA
Arms And The Man	For.
Assignment Outer Space	A-1

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6109 ARMORED COMMAND—D-99m.—Howard Keel, Tina Louise—4845 (8-9-61)—Interesting war drama has angles
- 6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmid, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6102 DOND!—CD-100m.—David Kory, David Janssen, Patti Page—4845 (8-9-61)—Fair programmer
- EL CID—D-186m.—(70mm Super Technirama-TC)—Charlton Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6111 GEORGE RAFT STORY, THE—D-105½m.—Ray Danton, Jayne Mansfield—4893 (12-20-61)—Highly interesting blofilm
- 6204 HANDS OF A STRANGER—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 HITLER—D-107m.—Richard Basehart, Marla Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6206 REPRIEVE—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- June RIDER ON A DEAD HORSE—John Vivyan, Lisa Lu
- July FRIGHTENED CITY, THE—Herbert Lom, Yvonne Romain—England
- July PAYROLL—Michael Craig, Francoise Prevost—England
- Aug. DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

COMING

- BILLY BUDD—Robert Ryan, Peter Ustinov
- 55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charlton Heston, Ava Gardner, David Niven
- BLOODY BROOD—Barbara Lord, Jack Bett
- TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 JOURNEY TO THE SEVENTH PLANET—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 LOST BATTALION—MD-83m.—Leopold Salcedo, Diane Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 708 PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 609 PIT AND THE PENDULUM, THE—D-85m.—(C; CS)—Vincent Price, John Kerr, Barbara Steele—4845 (8-9-61)—Well-made horror drama
- 710 POE'S TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 PREMATURE BURIAL—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- ADVENTURES OF MARCO POLO—(C; S)—Rory Calhoun, Yoko Tani
- BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
- GOLIATH AND THE MONGOLS—(C; Scope)—Gordon Scott
- INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
- PANIC IN YEAR ZERO—(CS)—Ray Milland, Jean Hagen, Frankie Avalon
- PRISONER OF THE IRON MASK—(Scope; C)—Michel Lemoine
- RAVEN, THE—(Panavision; C)—Vincent Price
- REPTILICUS—(C)—Booill Miller, Carl Ottosen
- WARRIORS FIVE—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE—Mark Damon, Luana Anders

PLEASE NOTE . . .

This yellow paper SERVICE SECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland.....	A1	BV
Bachelor In Paradise.....	A3	MGM
Bachelor Flat.....	B	Fox
Back Street.....	B	U-I
Ballad Of The Running Man, The.....	Col.	
Barabbas.....	A2	Col.
Bashful Elephant.....	A1	AA
Beauty And The Beast.....	A1	UA
Bernadette Of Lourdes.....	A1	For.
Bell 'Antonio.....	C	Emb.
Belle Sommers.....	A2	Col.
Best Of Enemies, The.....	A1	Col.
Big Gamble, The.....	A1	Fox
Big Red.....	A1	BV
Big Wave, The.....	A1	AA
Billy Budd.....	A1	AA
Billy Rose's Jumbo.....		MGM
Bird Man Of Alcatraz, The.....	A2	UA
Black Gold.....		WB
Black Tights.....	A2	For.
Blood And Roses.....	B	Par.
Bloody Brood.....	B	AA
Boccaccio '70.....		Emb.
Blue Hawaii.....	A2	Par.
Bon Voyage.....	A1	BV
Boy Who Caught A Crook.....	A1	UA
Boy's Night Out.....	A3	MGM
Brain That Wouldn't Die, The.....	B	AI
Breakfast At Tiffany's.....	A3	Par.
Bridge To The Sun.....	A2	MGM
Broken Land.....	A2	Fox
Brushfire.....	A2	Par.
Burn Witch, Burn.....	A2	A-I
Bye, Bye Birdie.....		Col.

C

Cabinet Of Caligari.....	B	Fox
Cairo.....		MGM
Call Me Genius.....		For.
Cape Fear.....	A3	U-I
Captain Sindbad.....		MGM
Capture That Capsule.....	A1	Misc.
Carotakers, The.....		UA
Cash On Demand.....	A1	Col.
Cat Burglar, The.....	A2	UA
Chalk Garden, The.....		U-I
Chapman Report, The.....	B	WB
Child Is Waiting, A.....		UA
Children's Hour, The.....	A3	UA
Cinderella.....	A1	For.
Claudelle, English.....	A3	WB
Cleopatra.....		Fox
Clown And The Kid, The.....	A1	UA
Colossus Of Rhodes, The.....	A2	MGM
Comancheros, The.....	A1	Fox
Concrete Jungle, The.....	B	For.
Condemned Of Altona, The.....		Fox
Confessions Of An Opium Eater.....	B	AA
Congo Vivo.....		Col.
Cool Micado, The.....		UA
Couch, The.....	A3	WB
Counterfeit Tractor, The.....	A3	Par.
Creature From The Haunted Sea.....		Misc.
Critic's Choice.....		WB

D

Damn The Defiant.....		Col.
Damon and Pythias.....		MGM
Das Dreimaederlhaus.....		For.
Day Of The Triffids, The.....		AA
Day The Earth Caught Fire, The.....	B	U-I
Day The Sky Exploded, The.....		For.
Days Of Wine And Roses.....		WB
Dead To The World.....	A2	UA
Deadly Duo.....	A2	UA
Delicate Delinquent, The—RE.....		Par.
Desert Patrol.....	A1	U-I
Devil At 4 O'Clock, The.....	A2	Col.
Devil's Eye, The.....	B	For.
Devil's Partner, The.....		Misc.
Devil's Wanton, The.....		Emb.
Diamond Head.....		Col.
Doctor In Love.....	B	For.
Dr. No.....		UA
Donovan's Reef.....		Par.
Dondi.....	A1	AA
Don't Knock The Twist.....	A2	Col.
Double Bunk.....	A3	For.
During One Night (Night of Pas- sion).....		For.

E

El Cid.....	A1	AA
End Of Desire.....		For.
Erotica.....		Misc.
Errand Boy, The.....	A1	Par.
Escape From Zahrain.....	A2	Par.
Everything's Ducky.....	A1	Col.
Experiment In Terror.....	A2	Col.
Explosive Generation, The.....	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

- ADVISE AND CONSENT**—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
LOSS OF INNOCENCE—D-99m.—(EC)—Kenneth More, Danielle Darrieux—4845 (8-9-61)—Interesting adult drama—English
MOTHA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay science fiction import—Made in Japan; dubbed in English
MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Marla Landi—4957 (7-25-62)—Fair action entry for lower half
QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
SCREAM OF FEAR—MD-81m.—Susan Strasberg, Ronald Lewis—Good suspense entry—4846 (8-9-61)—English
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could do well at boxoffice
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WEEKEND WITH LULU—A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZ!—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Sept. **BEST OF ENEMIES, THE**—David Niven, Michael Wilding
 Sept. **DAMN THE DEFIANT**—Alec Guinness, Dirk Bogarde

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BALLAD OF THE RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Seabastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascopes; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maxmillian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
RING A DING RHYTHM—Chubby Checker
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three-part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer
WHAT A CARVE UP—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English

COMING

Aug. **LA VIACCIA**—Claudia Cardinale, Jean-Paul Belmondo—Italian
CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
DIVORCE—ITALIAN STYLE—Marcello Mastroianni, Daniela Rocca—Italian
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
MADAME SANS GENE—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS	
211	ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205	BACHELOR IN PARADISE—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
202	BRIDGE TO THE SUN—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
218	BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
204	COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209	FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
213	HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203	INVASION QUARTET—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250	KING OF KINGS—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207	LIGHT IN THE PIAZZA—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
217	LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
187	MAGIC BOY—CAR-75m.—(Magicolor)—Toei Production—4846 (8-9-61)—Colorful Japanese cartoon should appeal to youngsters—English dialogue
208	MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
216	RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
212	SWEET BIRD OF YOUTH—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
121	SECRET OF MONTE CRISTO, THE—MD-80m.—(EC; Dyaliscope)—Rory Calhoun, Patricia Bredin—4846 (8-9-61)—Swash-buckler for the program—Italian
223	TARTARS, THE—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
	TARZAN GOES TO INDIA—MD-82m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
201	THUNDER OF DRUMS, A—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
206	WONDERS OF ALADDIN—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
	WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
210	WORLD IN MY POCKET—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

July	DAMON AND PYTHIAS—(EC)—Guy Williams, Don Burnett
Aug.	I THANK A FOOL—(CS; C)—Susan Hayward, Peter Finch
Aug.	SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
Aug.	SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
Aug.	TWO WEEKS IN ANOTHER TOWN—(CS; C)—Kirk Douglas, Edward G. Robinson
Sept.	PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
Sept.	SWORDSMAN OF SIENA—(CS; EC)—Stewart Granger, Silva Koscina

COMING

CAIRO—George Sanders, Richard Johnson
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
FRIENDLIEST GIRLS IN THE WORLD, THE—(CS; C)—Dolores Hart, Hugh O'Brian
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
PERIOD OF ADJUSTMENT—Tony Franciosa, Jane Fonda
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFI FI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TUNNEL—28—Don Murray, Christine Kaufmann
VERY PRIVATE AFFAIR, A—(MC)—Brigitte Bardot, Marcello Mastroianni
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101	BLOOD AND ROSES—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105	BLUE HAWAII—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103	BREAKFAST AT TIFFANY'S—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112	BRUSHFIRE—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113	COUNTERFEIT TRAITOR, THE—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
6115	DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
	ESCAPE FROM ZAHRAIN—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
6106	ERRAND BOY, THE—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111	FOREVER MY LOVE—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef Interestingly and lavishly done—German-made; dubbed in English
6117	HATARI!—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6116	HELL IS FOR HEROES—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and utility in war
6108	HEY, LET'S TWIST—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6102	MAN-TRAP—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114	MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202	PIGEON THAT TOOK ROME, THE—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
	SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
6110	SIEGE OF SYRACUSE—MD-97m.—(EC; Dyaliscope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107	SUMMER AND SMOKE—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109	TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6104	WHITE CHRISTMAS—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING

DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
IT'S ONLY MONEY—Jerry Lewis
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PAPA'S DELICATE CONDITION—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
PIGEON THAT TOOK ROME, THE—Charlton Heston, Elsa Martinelli
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
WONDERFUL TO BE YOUNG—(CS; TC)—Cliff Richard, Robert Morley

F

Far Country, The—Reissue.....	U-I
Fate Of A Man.....	A3 For.
Fear No More.....	A2 Misc.
•55 Days At Peking.....	AA
Five Day Lover.....	C For.
Five Finger Exercise.....	A2 Col.
•Five Weeks In A Balloon.....	Fox
Flight That Disappeared.....	A1 UA
Flower Drum Song.....	A2 U-I
Follow That Dream.....	A1 UA
Follow That Horse.....	For.
•Follow That Man.....	A2 UA
•Follow The Boys.....	MGM
Force Of Impulse.....	B Misc.
Forever My Love.....	A1 Par.
•40 Pounds Of Trouble.....	U-I
Four Horsemen Of The Apocalypse	A3 MGM
•Freud.....	U-I
•Friendliest Girls In The World,	
The.....	MGM
•Frightened City, The.....	AA
From A Roman Balcony.....	For.
•Fury Of The Barbarians.....	Col.

G

•Gathering Of Eagles, A.....	U-I
•Gay Purr-Ee.....	WB
George Raft Story, The.....	A3 AA
Geronimo.....	A2 UA
Gigot.....	A1 Fox
Gina.....	For.
•Girl Named Tamiko, A.....	Par.
Girl With A Sultcase.....	A3 For.
•Girls, Girls, Girls.....	Par.
•Gold Inside, The.....	Col.
•Golden Arrow, The.....	MGM
•Goliath And The Mongols.....	A-I
•Grand Duke And Mr. Pimm, The	UA
•Great Escape, The.....	UA
Great War, The.....	A3 UA
Green Mare, The.....	C For.
Greyfriars Bobby.....	A1 BV
Guns Of The Black Witch.....	B A-I
Guns Of Darkness.....	WB
Gun Street.....	A2 UA
•Gypsy.....	B WB

H

Hand Of Death.....	A2 Fox
Hands Of A Stranger.....	A2 AA
Happy Thieves, The.....	A3 UA
Harold Lloyd's World Of Comedy.	A1 Misc.
Hatari.....	A1 Par.
Hell Is For Heroes.....	A2 Par.
Heillions.....	A2 Col.
Hemingway's Adventures Of A	
Young Man.....	A3 Fox
•Hero's Island.....	A1 UA
Hey, Let's Twist.....	A1 Par.
Hiltler.....	A3 AA
•Hook, The.....	MGM
Horizontal Lieutenant, The.....	A2 MGM
Horror Chamber Of Dr. Faustus,	
The.....	A3 For.
•Horta, The.....	UA
•Horse Without A Head, The.....	BV
House Of Women.....	B WB
•How The West Was Won.....	MGM
•Hud Bannon.....	Par.
Hustler, The.....	A3 Fox

I

•If A Man Answers.....	U-I
I Bombed Pearl Harbor.....	For.
I Thank A Fool.....	MGM
I Love, You Love.....	Col.
Immoral West, The.....	Misc.
Important Man, The.....	For.
•In Search Of The Castaways.....	BV
Incident In An Alley.....	A2 U-A
•In The Cool Of The Day.....	MGM
I Like Money.....	A3 Fox
Information Received.....	A3 U-I
Innocents, The.....	A3 Fox
Intruder, The.....	SP. Misc.
•Invasion Of The Star Creatures...	A1 A-I
Interns, The.....	A3 Col.
Invasion Quartet.....	A1 MGM
•Iron Maiden, The.....	Col.
It Happened In Athens.....	B Fox
It Takes A Thief.....	For.
•It's A Mad, Mad, Mad, Mad	
World.....	UA
•It's Only Money.....	Par.

J

Jack The Giant Killer.....	A1 UA
Jacktown.....	Misc.
•Jason And The Golden Fleece.....	Col.
Jessica.....	B UA
Joker, The.....	B For.
•Joseph Desa.....	Col.
Journey To The Seventh Planet...	B A-I
Judgment At Nuremberg.....	A2 UA
Jules And Jim.....	For.

K

Kid Galahad..... A2 UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

•L-Shape Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 LaNotte (The Night)..... C For.
 La Notte Brava..... A3 For.
 •Lady For A Knight..... UA
 •Lancelot And Guinevere..... U-I
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 Lawless Breed The—RE..... A2 U-I
 •Lawrence Of Arabia..... Col.
 Leda..... B For.
 •Legionnaire, The..... MGM
 •Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 Liar..... A2 Fox
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 •Lonley Stage, The..... UA
 Long And The Short And The
 Tall, The..... For.
 •Longest Day, The..... Fox
 Loss Of Innocence..... A3 Col.
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I

M

Madison Avenue..... A2 Fox
 Magic Boy, The..... A1 MGM
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 •Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 •Manchurian Candidate, The..... UA
 •Man From The Diners' Club..... Col.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance,
 The..... A2 Par.
 Man Who Wagged His Tail, The..... A1 For.
 Maniac..... Col.
 •Manster, The..... A2 For.
 Marines Lets Go..... B Fox
 Mark, The..... B For.
 Mask, The..... A2 WB
 Matter Of Who, A..... For.
 Merrill's Marauders..... A1 WB
 Midnight Story, The—RE..... A2 U-I
 Mid-Summer Night's Dream, A..... A1 For.
 Mighty Ursus..... A2 UA
 Miracle Of Our Lady Of Fatima,
 The—RE..... A1 WB
 •Miracle Worker, The..... A2 UA
 Miracle Of The White Stallions,
 The..... BV
 Mr. Hobbs Takes A Vacation..... A1 Fox
 Mr. Limpet..... WB
 Mr. Sardonicus..... A2 Col.
 •Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Muthra..... A3 Col.
 Musio Man, The..... A1 WB
 Murder, She Said..... A1 MGM
 •Mutiny On The Bounty..... MGM
 My Geisha..... A2 Par.
 •My Six Loves..... Par.
 Mysterious Island..... A1 Col.

N

Nearly A Nasty Accident..... A1 U-I
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night of Passion—(See During
 One Night)
 •Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B Emb.
 •No Man Is An Island..... U-I
 •Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 Notorious Landlady..... A3 Col.
 •Nun And The Sergeant, The..... A3 UA

O

•Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 •Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201. BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
 134. BIG GAMBLE, THE—C-D-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure
 comedy
 211. BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the
 unusual
 141. COMANCHEROS, THE—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the
 family—Filmed in France
 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—
 4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 136. HUSTLER, THE—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off
 beat people
 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Nadia Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—
 English
 207. INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing.
 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program
 entry—Filmed in Greece
 145. KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treat-
 ment of musical—Reissue
 210. LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
 202. MADISON AVENUE—D-96m.—(CS)—Diana Ananova, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 137. MARINES, LET'S GO—C-104m.—(CS; DC)—Tom Tryon, David Hedison, Linda Hutchins—4848 (8-9-61)—Medloore war comedy
 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 135. PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142. PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 121. RACERS, THE—MD-112m.—(CS; DC)—Kirk Douglas, Bella Darvi—4846 (8-9-61)—Entertaining auto racing entry—Reissue
 205. SATAN NEVER SLEEPS—D-124m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 144. SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140. SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119. SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208. STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203. TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have
 wide appeal, particularly for femmes
 117. TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206. WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124. 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—Willard Parker, Merry Anders
 Aug. FIVE WEEKS IN A BALLOON—(CS; DC)—Red Buttons, Fabian, Barbara Eden
 Sept. 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLÉOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 SPACERAID 63—Kent Taylor, Marie Windsor
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting
 at times fascinating drama—(Hecht)
 6127. BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—
 Kent-Cahn
 6121. CAT BURGLAR, THE—MD-84m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211. CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212. DEADLY DUO—MD-87m.—Craig Hill, Marcis Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202. DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—
 National Film Studios
 6134. EXPLOSIVE GENERATION, THE—D-89j.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better pro-
 gram entry with special appeal for teens and parents—Vega
 6129. FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—F no
 family comedy plus Presley draw—Mirisch
 6221. GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136. GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132. GREAT WAR, THE—D-118m.—Vittorio Gassman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art
 spots—Italian-made—Dubbed in English—Lopert
 6209. HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 6218. INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger ele-
 ment
 6219. JESSICA—CD-112m.—(Panavision; TC)—Angle Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale
 of a lovely midwife
 6206. JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly
 interesting, well-made court room drama has names—Kramor
 6214. MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon
 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic
 experience—Playfilms
 6208. ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd
 pleaser
 6131. PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poltner—4874 (10-11-61)—Highly Interesting Parisian jazz and
 love entry—Pennebaker-Diane
 6204. POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—
 Franton
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy ha
 lots of angles working for it
 6205. SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213. SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have
 a ball—Essex
 6133. SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of inter-
 national play—Norman
 6130. SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210. SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123. THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6126. TEENAGE MILLIONAIRE—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly
 for teeners (Partly color)
 6135. TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—
 Reissue (Hecht-Lancaster)
 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-
 made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale
 —Reissue—(Bryna)
 6217. WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201. WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining
 entry headed for top returns—Mirisch
 6137. X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
 6128. YOUNG DOCTORS, THE—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital
 lives and loves—Drexel-Miller-Turman
 6122. YOU HAVE TO RUN FAST—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordan, Sylvia Simms
 Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
 Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
 May THIRD OF A MAN—Simon Oakland
 June MIGHTY URSUS—Ed Fury, Christina Gajoni
 July BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
 Aug. TOWER OF LONDON, THE—Vincent Price—Admiral
 Sept. HEROES ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
 Sept. PRESSURE POINT—Sidney Poltner, Bobby Darin—Kramer

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
 CHILD IS WAITING—Burt Lancaster, Judy Garland—Laracas
 COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
 DR. NO—Sean Connery, Jack Lord—Eon
 GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
 GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
 HORLA, THE—Vincent Price, Nancy Kovack—Admiral
 IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
 LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
 LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
 MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
 PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
 SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
 TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 THIRD DIMENSION—Sophia Loren, Anthony Perkins—Litvak
 TOM JONES—(C)—Albert Finney, Susannah York—England
 TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 CAPE FEAR—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
 6210 DAY THE EARTH CAUGHT FIRE, THE—(Dylascopes)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 FAR COUNTRY, THE—MD-97m.—(TC)—James Stewart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
 6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
 6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 5622 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6105 SHAKEDOWN, THE—MD-91m.—Terence Morgan, Hazel Court—4847 (8-9-61)—Lower half meller—English
 6214 SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 SPIRAL ROAD, THE—D-145m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 THAT TOUCH OF MINK—C-99m.—(C; Panavision)—Gary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 TO HELL AND BACK—BIOD-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
 40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
 FREUD—Montgomery Clift, Susannah York
 GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
 IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
 LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
 NO MAN IS AN ISLAND—Jeffrey Hunter, Barbara Perez
 TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
 TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
 THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
 TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham
 UGLY AMERICAN, THE—(C)—Marlon Brando, Eiji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 GUNS OF DARKNESS—D-95m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in The Philippines
 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
 STORY OF THE COUNT OF MONTE CRISTO, THE—D-132m.—(Dyaliscopes; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed aboard
 157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 151 WORLD BY NIGHT—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program
 WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Sept. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efrem Zimbalist, Jr.

P

•Panic Button..... WB
 •Panic In Year Zero..... A-I
 •Papa's Delicate Condition..... Par.
 •Paris When It Sizzles..... Par.
 •Paris Blues..... B UA
 •Password Is Courage, The..... MGM
 •Payroll..... B AA
 •Period Of Adjustment..... MGM
 •Phaedra..... UA
 •Phantom Of The Opera..... A-1 U-I
 •Phantom Planet..... A-I
 •Pigeon That Took Rome, The..... A3 Par.
 •Pinocchio—RE..... A1 BV
 •Pirates Of Blood River..... Col.
 •Pirates Of Tortuga..... A1 Fox
 •Pit And The Pendulum, The..... A2 A-I
 •Play It Cooler..... Col.
 •Rocketful Of Miracles..... A2 UA
 •Poe's Tales Of Terror..... A2 A-I
 •Postman's Knock..... MGM
 •Premature Burial..... A2 A-I
 •Pressure Point..... UA
 •Prisoner Of The Iron Mask..... A1 A-I
 •PT 109..... WB
 •Proper Time, The..... For.
 •Pure Hell Of St. Trinians..... For.
 •Purple Hills, The..... A1 Fox
 •Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
 •Queen Of The Pirates..... A1 Col.
 •Question 7..... A1 For.

R

Racers The—RE..... B Fox
 •Raven, The..... A-I
 •Rawhide Years, The—RE..... A2 U-I
 •Reach For Glory..... Col.
 •Reluctant Saint, The..... Col.
 •Reptilicus..... A-I
 •Reprieve..... A2 AA
 •Requiem For A Heavyweight..... Col.
 •Ride The High Country..... A3 MGM
 •Rider On A Dead Horse..... A3 AA
 •Riffi In Tokyo..... A1 MGM
 •Ring-A-Ding Rhythm..... A1 Col.
 •Risk, The..... A2 For.
 •Road To Hong Kong, The..... A1 UA
 •Roman Spring Of Mrs. Stone, The..... A3 WB
 •Rome Adventure..... A3 WB
 •Roses For The Prosecutor..... For.

S

Sad Sack, The—RE..... Par.
 •Safe At Home..... A1 Col.
 •Sail A Crooked Ship..... A3 Col.
 •Saintly Sinners..... A1 UA
 •Salambo..... A2 Fox
 •Samar..... A2 WB
 •Sammy, The Way-Out Seal..... BV
 •Sand Castle, The..... A1 Misc.
 •Saskatchewan—Reissue..... U-I
 •Satan Never Sleeps..... A3 Fox
 •Satan In High Heels..... Misc.
 •Savage Guns..... MGM
 •Scream Of Fear..... A2 Col.
 •Season Of Passion..... A3 UA
 •Second Time Around, The..... A1 Fox
 •Secret File: Hollywood..... Misc.
 •Secret Of Monte Cristo, The..... A1 MGM
 •Secrets Of Women..... For.
 •Secret Of Deep Harbor, The..... A2 UA
 •Senilita..... Col.
 •Sergeant Was A Lady, The..... A1 U-I
 •Sergeants 3..... A1 UA
 •Seven Seas To Calais..... MGM
 •Seven Women From Hell..... A3 Fox
 •Seventh Commandment, The..... Misc.
 •Shakedown, The..... B U-I
 •Shangri-La..... Misc.
 •Shoot The Piano Player..... B For.
 •Siege Of Hell Street, The..... For.
 •Siege Of Syracuse..... B Par.
 •Silent Call, The..... A1 Fox
 •Singer Not The Song, The..... A3 WB
 •Six Black Horses..... A2 U-I
 •Sky Above—The Mud Below, The..... Emb.
 •Some Like It Cool..... For.
 •Something Wild..... A3 UA
 •Son Of Flubber..... BV
 •Spaceraid 63..... Fox
 •Spencer's Mountain..... WB
 •Spiral Road, The..... A2 U-I
 •Splendor In The Grass..... B WB
 •Spider's Web, The..... UA
 •Star Creatures..... A-I
 •State Fair..... A2 Fox
 •Strangers In The City..... Emb.
 •Story Of The Count Of Monte Cristo, The..... A1 WB
 •Stowaway In The Sky..... A1 For.
 •Summer And Smoke..... A3 Par.
 •Summer Magic..... BV
 •Summer To Remember, A..... A1 For.
 •Summerskin..... B For.
 •Susan Slade..... A3 WB
 •Sweet Bird Of Youth..... A3 MGM
 •Swingin' Along..... A1 Fox
 •Sword And The Dragon..... For.
 •Swordman Of Sienna..... MGM

T

Tammy And The Doctor.....	U-I	
Taras Bulba.....	UA	
Tartars, The.....	B	MGM
Tarzan Goes To India.....	MGM	
Taste Of Honey, A.....	A3	For.
Teen-Age Millionaire, The.....	A1	UA
Ten Girls Ago.....	U-I	
Tender Is The Night.....	A3	Fox
Term Of Trial.....	WB	
That Touch Of Mink.....	B	U-I
These Are The Damned.....	Col.	
Then There Were Three.....	Misc.	
13 West Street.....	A2	Col.
Thlrd Dimension, The.....	UA	
Three On A Spree.....	A3	UA
300 Spartans, The.....	Fox	
3 Stooges In Orbit.....	Col.	
3 Stooges Meet Hercules, The.....	A1	Col.
Three On A Match.....	U-I	
Third Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
Today We Live.....	MGM	
To Hell And Back.....	A2	U-I
To Kill A Mocking Bird.....	U-I	
Tom Jones.....	UA	
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
Tower Of London, The.....	UA	
Town Without Pity.....	A3	UA
Tunnel 28.....	MGM	
Trapeze—Reissue.....	UA	
Travels Of Marco Polo.....	AA	
Trojan Horse, The.....	For.	
Trunk, The.....	A2	Col.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
Two For The Seesaw.....	UA	
Two Little Bears.....	A1	Fox
Two Weeks In Another Town.....	B	MGM

U

Ugly American, The.....	U-I	
Underwater City, The.....	A1	Col.

V

Valiant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
Valley Of The Swords.....	WB	
Very Private Affair, A.....	MGM	
Victim.....	SP	For.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....	UA	
Village Of Daughters.....	MGM	
Virdiana.....	C	For.
Virgins Of Rome, The.....	A2	UA

W

Walk On The Wild Side.....	SP	Col.
War Hunt.....	A2	UA
War Lover, The.....	Col.	
Warriors Five.....	A-I	
Watch It, Sailor.....	Col.	
West Side Story.....	A3	UA
Weekend With Lulu.....	A2	Col.
What A Carve Up.....	Emb.	
What Ever Happened To Baby Jane?.....	WB	
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
White Slave Ship.....	A-I	
Who's Got The Action.....	Par.	
Wild Harvest.....	B	Misc.
Wild Westerners, The.....	Col.	
Wild For Kicks.....	For.	
Woman Hunt.....	A2	Fox
Woman In July, A.....	Fox	
Wonderful World Of The Brothers Grimm, The.....	MGM	
Wonders Of Aladdin, The.....	B	MGM
Wonderful To Be Young.....	Par.	
World By Night.....	B	WB
World By Night No. 2.....	WB	
World In My Pocket.....	A2	MGM

X

X15, The.....	A1	UA
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Y

You Have To Run Fast.....	A1	UA
Young Doctors, The.....	A2	UA
Young Racers, The.....	A-I	

Z

Zazle.....	For.	
Zotzi.....	A1	Col.

COMING

BLACK GOLD—Phillip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
MR. LIMPET—(TC)—Don Knotts, Carol Cook
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 100—(TC)—Cliff Robertson
SPENCER'S MOUNTAIN—(TC)—Henry Fonda, Maureen O'Hara
TERM OF TRIAL—Laurence Olivier, Simone Signoret
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon, Linda Darnell
WHAT EVER HAPPENED TO BABY JANE?—Bette Davis, Joan Crawford

MISCELLANEOUS

AFTER MEIN KAMPF—DOC-74m.—Written and directed by Ralph Porter—4847 (8-9-61)—Semi-documentary on Hitler and associates has angles and interest—Brenner
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (8-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programme filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (6-27-62)—Burlesque nudie on westerns misses—Pad-Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duars—Crown Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statton—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SHANGRI-LA—NOV.-62m.—(C)—Ordinary nudist stuff for exploitation spots—4847 (8-9-61)—Brenner
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made In Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made In France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made In Czechoslovakia; recorded In England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy—Import—Seven Arts
IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
PURE HELL OF ST. TRINIANS, THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frollo for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vokors—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syme—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Molra Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed In Paris—Magna
END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses—English titles—Continental
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvill, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
JOKER, THE—C-86m.—Anouk Aimee, Jean-Pierre Cassel—4847 (8-9-61)—Fairly amusing bedroom farce for art spots—English titles—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artlato—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Lualdi, Jacques Dacqmine—4851 (8-23-61)—Fair Import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable Import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—
 Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house
 crowd—English titles—Astor
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Gille, Maurice Baquet—4951 (6-27-62)—Entertaining family
 entry for art or regulation spots—Lopert
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—
 English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky Import is colorful—English titles—Nouvelles Editions
 de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—
 Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant Interlude from the
 life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahn, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—
 Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—
 English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—
 Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—
 Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house
 —Janus
FATE OF A MAN—D-101m.—Sergl Bondarchuck—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English
 titles; Lopert

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction pro-
 grammer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—
 Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good Import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house
 reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation Import—English titles—
 Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—
 Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English
 titles—Continental
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle
 has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columba Dominguez—4954 (7-11-62)—Art house entry has its moment—
 —English titles—Lopert

SOUTH AMERICAN

SUMMERSKIN—D-96m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—
 Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibl Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—
 English titles—Janus
SECRETS OF WOMEN—CD-114m.—Anita Bjork, Maj-Britt Nilsson, Eva Dahlbeck—4847 (8-9-61)—Entertaining and sexy Ingmar
 Bergman import—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Berg-
 man entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NINTH CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-
 progress Trading Co.

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6108	Brainwashed.....	July
6109	Armored Command.....	July
6110	Twenty Plus Two.....	Aug.
6111	George Raft Story.....	Dec.
6016	Herod The Great.....	Dec.
	El Cid (Road Show).....	Dec.
6201	The Bashful Elephant.....	Feb.
6202	The Big Wave.....	April
6203	Hitler.....	Mar.
6204	Hands Of A Stranger.....	Mar.
6205	Reprieve.....	April
6206	Confessions Of An Opium Eater.....	May
6207	The Bridge.....	June
	The Frightened City.....	July
	Payroll.....	July
	Day Of The Triffids.....	Aug.
	Rider On A Dead Horse.....	June

American-International

608	Alakazam The Great.....	July
609	Plt And The Pendulum.....	Aug.
610	Guns Of The Black Witch.....	Nov.
611	Lost Battalion.....	Nov.
613	Journey To The Seventh Planet.....	Dec.
701	Prisoner Of The Iron Mask.....	June
702	Premature Burial.....	Feb.
703	Twist All Night.....	Mar.
704	Burn, Witch, Burn.....	Mar.
	Black Door.....	April
705	Brain That Wouldn't Die.....	April
706	Invasion Of The Star Creatures.....	April
707	Warriors 5.....	May
708	Panic In Year Zero.....	July
709	Adventures Of Marco Polo.....	Sept.
710	Poe's Tales Of Terror.....	Aug.
711	Phantom Planet.....	May
712	Assignment Outer Space.....	May
713	White Slave Ship.....	Sept.
714	Goliath And The Mongols.....	Dec.
715	Reptilicus.....	Nov.
716	The Young Racers.....	Jan.

Buena Vista

Moon Pilot.....	April
Bon Voyage.....	June
Big Red.....	July

Columbia

602	Two Rode Together.....	July
603	The Guns Of Navarone.....	July
604	Queen Of The Pirates.....	Oct.
605	Scream Of Fear.....	Sept.
606	The Trunk.....	Sept.
607	Devil At Four O'clock.....	Oct.
608	Loss Of Innocence, The.....	Oct.
609	Weekend With Lulu.....	Oct.
610	Everything's Ducky.....	Nov.
611	Mr. Sardonicus.....	Nov.
612	Valley Of The Dragons.....	Nov.
613	Mysterious Island.....	Dec.
614	Sail A Crooked Ship.....	Dec.
615	Cash On Demand.....	
616	Twist Around The Clock.....	Jan.
	Advise And Consent.....	June
617	3 Stooges Meet Hercules.....	Feb.
618	Underwater City.....	Jan.
619	Walk On The Wild Side.....	Feb.
620	Hellions.....	April
	Mothra.....	May
	Best Of Enemies.....	May
	The Notorious Landlady.....	July
622	Don't Knock The Twist.....	April
623	Experiment In Terror.....	April
	Belle Sommers.....	April
624	Safe At Home.....	April
	Zotz.....	July
	The Notorious Landlady.....	July
625	Five Finger Exercise.....	May
626	13 West Street.....	May
	The Wild Westerner.....	June
640	Only Two Can Play.....	Feb.
	The Intorns.....	Aug.
	3 Stooges In Orbit.....	Aug.

MGM

120	Morgan The Pirate.....	July
122	Honeymoon Machine.....	July
123	The Thief Of Baghdad.....	Aug.
124	Ada.....	Aug.
201	Thunder Of Drums.....	Sept.
202	Bridge To The Sun.....	Aug.
203	Invasion Quartette.....	Oct.
250	King Of Kings (Road Show).....	Oct.
204	Colossus Of Rhodes.....	Nov.
205	Bachelor In Paradise.....	Dec.
206	The Wonders Of Alladin.....	Dec.
207	The Light In The Piazza.....	Feb.
208	Murder She Said.....	Feb.
209	The Four Horsemen Of The Apocalypse.....	Feb.
210	World In My Pocket.....	Feb.
211	All Fall Down.....	Mar.
	A Very Private Affair.....	
212	Sweet Bird Of Youth.....	Mar.
213	The Horizontal Lieutenant.....	April
216	Ride The High Country.....	May
	Damon And Pythias.....	July
217	Lolita.....	June
218	Boys' Night Out.....	July
249	Don Quixote.....	
60	Ben Hur.....	
	Swordsmen Of Siena.....	Sept.
	Tarzan Goes To India.....	July
223	The Tartars.....	
	Seven Seas To Calais.....	Aug.
	I Thank A Fool.....	Aug.

Paramount

6016	On The Double.....	July
6017	Pleasure Of His Company.....	Aug.
6018	Love In A Goldfish Bowl.....	Aug.
6101	Blood And Roses.....	Sept.
6102	Man Trap.....	Sept.
6103	Breakfast At Tiffany's.....	Oct.
6104	White Christmas.....	Oct.
6105	Blue Hawaii.....	Nov.
6106	The Errand Boy.....	Dec.
6107	Summer And Smoke.....	Feb.
6108	Hey Let's Twist.....	Jan.
6109	Too Late Blues.....	Jan.
6110	Siege Of Syracuse.....	Jan.
6111	Forever My Love.....	Feb.
6112	Brush Fire.....	Mar.
6113	Counterfeit Traitor.....	April
6114	Man Who Shot Liberty Valance.....	April
6115	Escape From Zahrain.....	May
6116	Hell Is For Heroes.....	May
6117	Hatari.....	June
6118	My Geisha.....	July
6202	Pigeon That Took Rome, The.....	

20th-Fox

125	Upstairs And Downstairs.....	Sept.
130	Snow White And The 3 Stooges.....	July
131	Misty.....	July
132	Francis Of Assisi.....	Sept.
133	Voyage To The Bottom Of The Sea.....	June
134	The Big Gamble.....	Oct.
135	Pirates Of Tortuga.....	Oct.
136	The Hustler.....	Oct.
137	Marines, Let's Go.....	Aug.
139	September Storm.....	Sept.
140	Seven Women From Hell.....	Oct.
141	The Comancheros.....	Nov.
142	Purple Hills.....	Nov.
143	Two Little Bears.....	Nov.
144	Second Time Around.....	Dec.
145	The King And I—RE.....	Jan.
201	Bachelor Flat.....	Jan.
202	Madison Avenue.....	Jan.
203	Tender Is The Night.....	Feb.
204	Swingin' Along.....	Feb.
205	Satan Never Sleeps.....	Mar.
206	Woman Hunt.....	Mar.
207	The Innocents.....	Mar.
208	State Fair.....	April
	The Broken Land.....	April
	The Inspector.....	May
	Hand Of Death.....	May
210	Lisa.....	June
211	Cabinet of Caligari.....	May
	I Like Money.....	Sept.
	It Happened In Athens.....	June
	The Silent Call.....	June
	20,000 Eyes.....	June
	Mr. Hobbs Takes A Vacation.....	July
	Air Patrol.....	July
	The 300 Spartans.....	Aug.
	Five Weeks In A Balloon.....	Aug.
	Hemingway's Adventures Of A Young Man.....	Aug.

United Artists

6120	Naked Edge.....	July
6121	The Cat Burglar.....	July
6122	Yoy Have To Run Fast.....	Aug.
6125	Goodbye Again.....	Aug.
6126	Teen-Age Millionaire.....	Oct.
6127	Boy Who Caught A Crook.....	Aug.
6128	The Young Doctors.....	Sept.
6129	Flight That Disappeared.....	
6130	Secret Of Deep Harbor.....	Oct.
6131	Paris Blues.....	Oct.
6132	The Great War.....	
6133	Season Of Passion.....	Oct.
6134	Explosive Generation.....	Oct.
6135	Town Without Pity.....	Oct.
6136	Gun Street.....	
6201	West Side Story (Road Show).....	Oct.
6202	Dead To The World.....	April
	X-15.....	Nov.
	One, Two, Three.....	Dec.
6203	Mary Had A Little.....	Jan.
6204	Pocketful Of Miracles.....	Dec.
6205	Saintly Sinners.....	Jan.
6206	Judgment At Nuremberg (Road Show).....	Dec.
6207	The Clown And The Kid.....	Mar.
6208	One, Two, Three.....	Feb.
6209	The Happy Thieves.....	Jan.
6211	The Children's Hour.....	Mar.
6212	Deadly Duo.....	Feb.
	Cold Wind In August.....	Feb.
6213	Sergeants 3.....	Feb.
	Proper Time.....	Feb.
6214	Magie Sword.....	April
6217	War Hunt.....	Feb.
	Nun And The Sergeant.....	May
	Follow That Dream.....	April
	Beauty And The Beast.....	April
	Birdman Of Alcatraz.....	Aug.
6218	Mighty Ursus.....	April
6219	Jessica.....	April
	Line Of Duty.....	April
6221	Incident In An Alloy.....	April
	Geronimo.....	May
	Third Of A Man.....	May
	Trapeze—Reissue.....	May
	The Vikings—Reissue.....	May
	The Miracle Worker.....	May
	Road To Hong Kong.....	June
	The Valiant.....	June
	Jack The Giant Killer.....	July
	Beauty And The Beast.....	July

Universal

6117	The Last Sunset.....	July
6118	Trouble In The Sky.....	July
6119	Tammy Tell Me True.....	July
6120	Blast Of Silence.....	Aug.
6121	Come September.....	Sept.
6201	Back Street.....	Nov.
6202	The Sergeant Was A Lady.....	Nov.
6203	Flower Drum Song.....	Dec.
6204	Spartacus.....	April
6205	Lover Come Back.....	Mar.
6206	Desert Patrol.....	Mar.
6207	The Outsider.....	April
6208	Nearly A Nasty Accident.....	April
6209	Cape Fear.....	May
	The Day The World Caught Fire.....	May
6211	Saskatchewan—Reissue.....	
6212	The Far Country—Reissue.....	
6213	Night Creatures.....	June
6214	Six Black Horses.....	June
6215	Lonely Are The Brave.....	June
6216	That Touch Of Mink.....	July
6217	Information Received.....	July
	The Spiral Road.....	Aug.

Warners

015	Parrish.....	July
016	Fanny.....	July
151	World By Night.....	Sept.
152	The Singer Not The Song.....	Jan.
153	A Majority Of One.....	Feb.
154	Splendor In The Grass.....	Oct.
155	Claudelle Inglish.....	Sept.
156	The Mask.....	Nov.
157	Susan Slade.....	Nov.
158	Lad: A Dog.....	June
159	Roman Spring Of Mrs. Stone.....	Jan.
160	The Couch.....	Mar.
161	Malaga.....	Mar.
162	Rome Adventure.....	April
163	House Of Women.....	May
164	Samar.....	May
165	Morrill's Marauders.....	July
167	Story Of Monte Cristo.....	June
168	The Music Man.....	Aug.
169	Guns Of Darkness.....	Aug.

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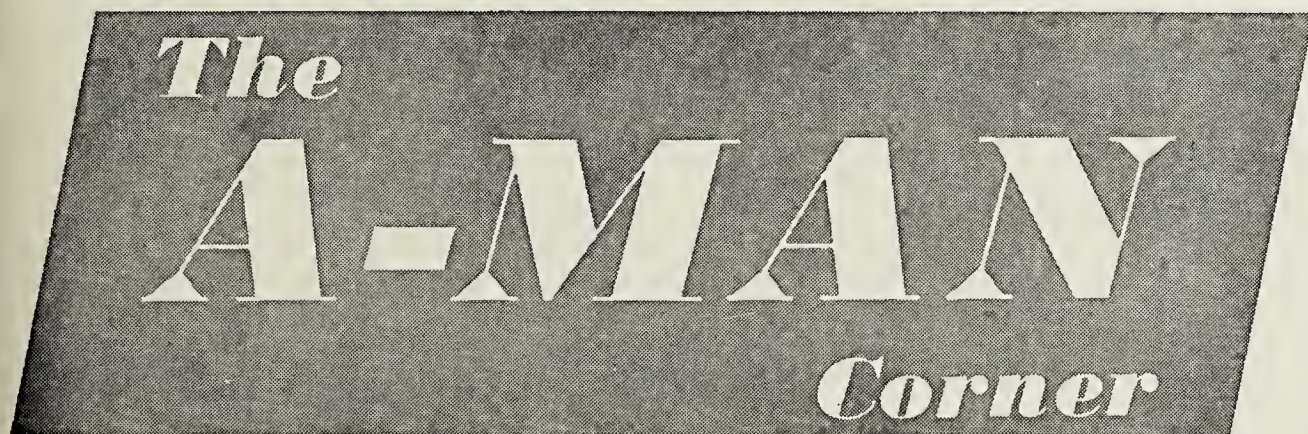
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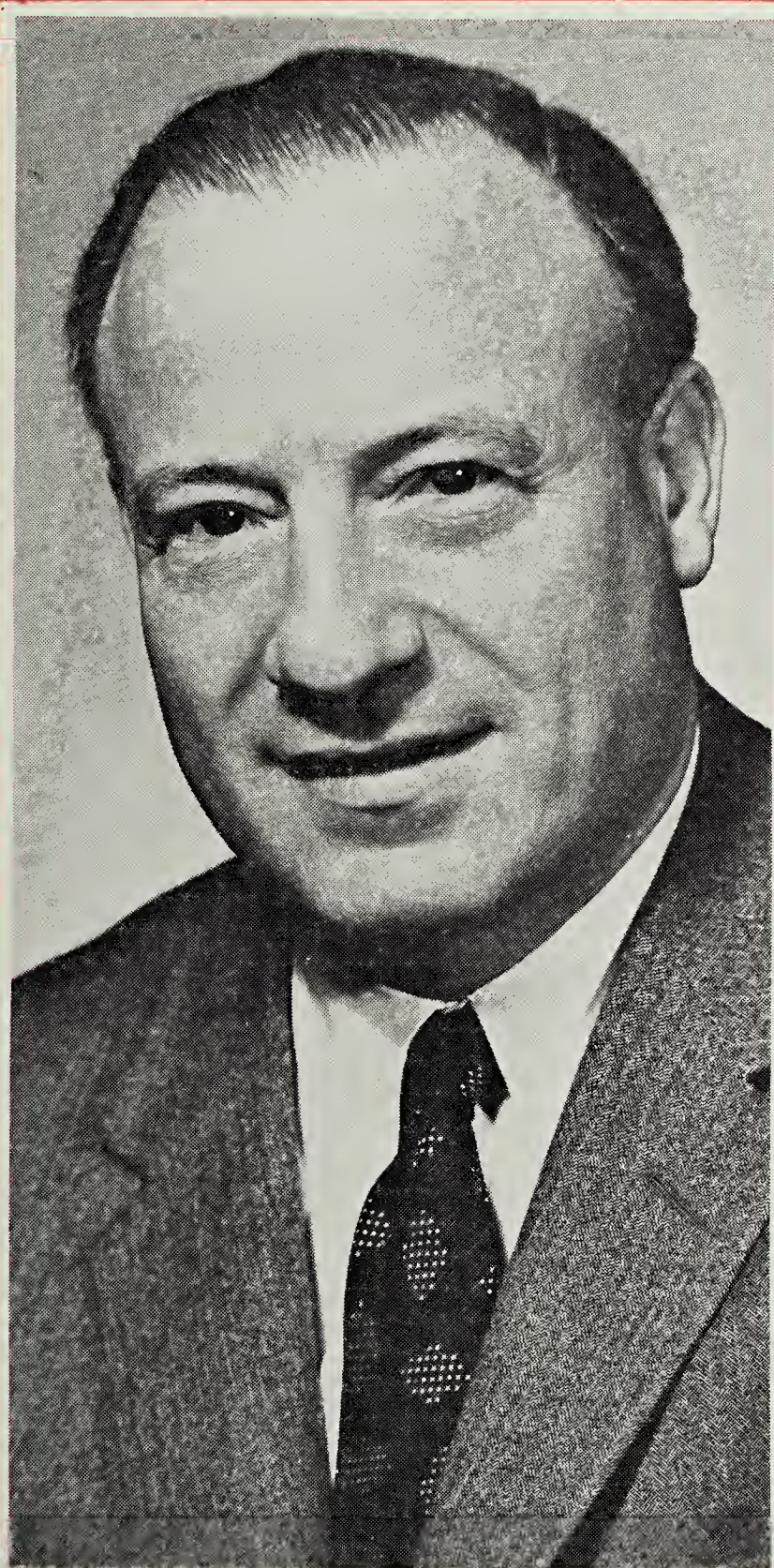
AUGUST 8, 1962

Volume 68

Number 8

IN THREE SECTIONS • THIS IS SECTION ONE

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Distribs Pledge Fourth Quarter Aid

(See Page 5)

Hartford Toll-TV Offers Nothing New

(See Page 8)

Charles Boasberg, formerly with Warner Brothers as general sales manager, succeeded Jerry Pickman recently in the top domestic sales post at Paramount.

Another Bonus For Subscribers . . . see editorial—page 3

for all
the
young
men —
and all
the young
women
who
love them...



★★★★!
HIGHEST RATING!
A FINE FILM, ABSORBING AND
DRAMATIC! Filled with humor, drama-
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formances that leave a deep impression
on the beholder! Paul Newman gives a
remarkable performance! —Kate Cameron, Daily News

"Time has given Hemingway's life an
aura of the magical. Hence, THIS IS
AN ENCHANTED MOVIE! Paul New-
man achieves a vividly unflawed in-
tegrity of characterization!" —Time

"IT TEEMS WITH ACTORS OF REAL
IMPORTANCE!" —Paul V. Beckley,
Herald Tribune

"GENUINELY OUTSTANDING! PAUL
NEWMAN'S PORTRAYAL OF THE
BATTERED BATTLER IS IN A CLASS
BY ITSELF!" —Justin Gilbert, Mirror

"A STRONG, MOVING MOTION PIC-
TURE! 20th Century-Fox is entitled
to credit for sponsoring such a sub-
stantial production!" —Jim O'Connor,
Journal American

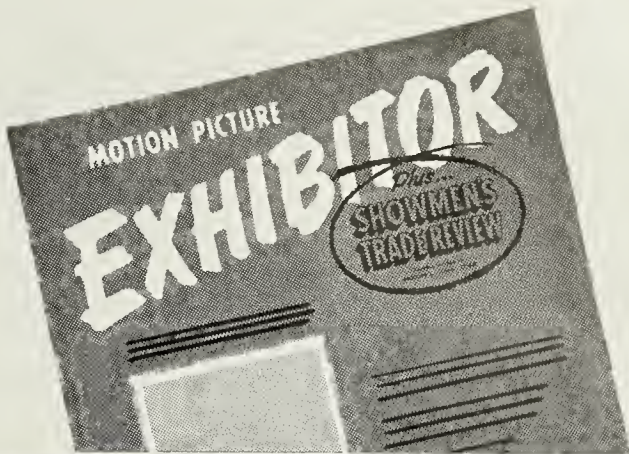
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CONVEYS THE FLAVOR OF HIS LIFE-
LIKE, PUNGENT DIALOGUE, HIS
IRONIC TWISTS OF SMALL DETAIL,
HIS SURGING EMOTIONS! Master-
fully played by a set of stars! Paul
Newman outstanding, his most in-
tense artistry!" —Alton Cook,
World-Telegram-Sun

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JERRY WALD'S production of
**Hemingway's
ADVENTURES OF
A YOUNG MAN**
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The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. Landon Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecok, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



Volume 68 • No. 8

AUGUST 8, 1962

ANOTHER BONUS FOR SUBSCRIBERS

MOTION PICTURE EXHIBITOR, because of its "know-how" based on actual experience in the field of theatre operation, has long serviced the industry with the best in operating forms and systems.

We provided an exhaustive survey on the "Sliding Scale" method of film buying which is still being circulated upon request to theatremen everywhere. Subscribers are also serviced with all necessary forms for the bulk of paper work involved in theatre operation, such as booking books, book-keeping records, time schedule sheets, payroll records, etc., all sold at cost.

The latest service, and we suggest you clip this page and keep it on your permanent file, is the following table of percentage costs when two pictures are sold on percentage—less the cost terms of the second feature. This condition has bothered exhibitors in many areas who are not familiar with the method used by distribution in figuring such double percentage deals. Be baffled no longer. This handy, easy to read table is presented by MOTION PICTURE EXHIBITOR with pride to its subscribers.

The three columns represent double percentage terms according to contract terms (column 1); actual film rental percentages applied against the full gross (column 2); and the total percentage to be paid for the two features.

DOUBLE % TERMS	FILM RENTAL %	TOTAL %
Feature #1—10	7.216	
Feature #2—30	27.835	35.05
20	16.67	
20	16.67	33.34
20	15.79	
25	21.05	36.84
20	14.89	
30	25.53	40.42
20	13.98	
35	30.10	44.08
20	13.04	
40	34.78	47.82
25	21.02	
20	15.79	36.81
25	20.00	
25	20.00	40.00
25	18.92	
30	24.32	43.24
25	17.80	
35	28.77	46.57
25	16.67	
40	33.33	50.00
30	25.53	
20	14.89	40.42
30	24.32	
25	18.92	43.24
30	23.08	
30	23.08	46.16

30	21.79	
35	27.37	49.16
30	20.45	
40	31.81	52.26
35	30.10	
20	13.98	44.08
35	28.77	
25	17.80	46.57
35	27.37	
30	21.79	49.16
35	25.93	
35	25.93	51.86
35	24.42	
40	30.23	54.65
40	34.78	
20	13.04	47.82
40	33.33	
25	16.67	50.00
40	31.81	
30	20.45	52.26
40	30.23	
35	24.42	54.65
40	28.57	
40	28.57	57.14
25	14.29	
50	42.86	57.15
27½	20.98	
30	23.70	44.68
27½	19.78	
35	28.08	47.86
40	25.00	
50	37.50	62.50
30	17.65	
50	41.18	58.83
27½	21.57	
27½	21.57	43.14
35	21.21	
50	39.39	60.60
50	33.33	
50	33.33	66.66
27½	22.72	
22½	17.39	40.11
27½	19.46	
25	22.15	41.61

Remember that all percentages indicated on the table are applied against the full gross. For example, if you are booking two pictures, each sold at 25 per cent, the table indicates an actual cost of 20 per cent of the gross for each film. On a \$1,000 theatre gross, therefore, the total percentage paid for the two features would be 40 per cent, or \$400.

If you play double features on percentage terms, this handy reference can save you many a headache. It's another service from MOTION PICTURE EXHIBITOR, the trade paper "read by choice, not by chance."

KEEP THIS PAGE IN YOUR PERMANENT FILE

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Charles Brechner, 77, a Grayville, Ill., exhibitor for over 50 years, died at the Anna State Hospital, Anna, Ill. A pioneer exhibitor, he outfitted Grayville's first movie theatre, the Theatorium, in July, 1907. He started the Premier in 1937, but this house was destroyed by fire in 1948. After this he sold his business to Turner-Farrar, of Harrisburg, Ill., and in 1949 they built the Wabash, across the street from the old Premier. Until he retired in 1958, Brechner managed the Wabash. He had been in failing health for over a year. He is survived by one niece.

Thomas V. Cargill, on the staff of Fabian's Palace, Albany, N.Y., as maintenance supervisor and chief of admissions, since 1935, died after an illness of several months. A native of Catskill, N.Y., he lived in Albany for 45 years. He is survived by his wife, a married daughter, three sisters and two brothers.

Benjamin Domingo, 51, managing director, RKO Keith Memorial, Boston, died suddenly at his Boston home. He was associated with RKO circuit for 35 years. He was a vice president of Allied Theatres of New England and a prominent member of the Jimmy Fund Committee. Surviving are his brother and a sister.

Earle W. Hammons, 75, industry pioneer who long headed Educational Films, died of a heart ailment at his New Rochelle, N.Y., home. He began his film career in 1915 when he formed Educational, which was to become the nation's number one distributor of shorts. A founder of the MPAA, Hammons also formed and headed Educational Film Exchanges in 1931, which became the holding company for Tiffany Productions and World Wide Pictures. The sale and distribution of Educational was taken over by Fox Film Corporation in 1933. During World War II, Hammons was active in the production of documentary shorts released through Paramount. He was a consultant for General Precision Equipment Corp. and ABC-TV programs. He was born in Winona, Miss.

C. Dayton La Pointe, 74, who for 30-odd years owned and operated the Crandall, Chatham, N.Y., died at Veterans Administration Hospital, Albany, N. Y. He retired from business in 1952. He is survived by his wife and a brother.

Write Sid Markley!

Several theatremen have queried us recently as to just what the American Congress of Exhibitors is currently accomplishing. We are not stockholders in ACE, but we do respect their top leaders. We imagine that the group is working on several important projects.

Our suggestion to those who want to know what's up is that they write to Sid Markley, ACE production boss and former AB-PT executive. Sid is a notoriously poor answerer of mail, like so many other top executives in this business, but just be patient.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., AUG. 6

Columbia Has Eight Pics For Last Quarter

NEW YORK—Columbia Pictures will enter a period of block-buster release activity in the last four months of 1962 with 8 important films scheduled for release between September 1 and the end of the year, it has been announced by Rube Jackter, Columbia vice-president and general sales manager.

Jackter said that the heavy schedule will lead off in September with two major productions, John Brabourne's "Damn the Defiant!" and Dino de Laurentiis' "The Best of Enemies."

"The Best of Enemies," starring David Niven and Italian comedian Sordi, was filmed on location in the Middle East in Technirama and Technicolor. Guy Hamilton directed the satire on the futility of war.

Rounding out the September schedule will be "Ring-A-Ding Rhythm," a tuneful salute to the newest musical sensations, starring such top new personalities as Chubby Checker, Del Shannon, Gary "U.S." Bonds and 15-year-old singing idol, Helen Shapiro.

Following on the release schedule in October will be David Susskind's "Requiem for a Heavyweight," the award-winning Rod Serling television drama which the author adapted for the motion picture screen. Anthony Quinn, Jackie Gleason, Mickey Rooney, and Julie Harris star.

Also in October will be Harry Romm's gay musical film, "Two Tickets to Paris," starring Joey Dee, Gary Crosby and Kay Medford, and featuring many of the newest personalities currently appearing in top Broadway shows.

"Barabbas," based on the book by Swedish Nobel Prizewinner Par Lagerkvist, will have its reserved-seat American motion picture premiere on October 10 at the DeMille in New York. The Dino De Laurentiis Production stars Anthony Quinn in the title role, Silvana Mangano, Jack Palance, Ernest Borgnine, Katy Jurado and Arthur Kennedy under the direction of Richard Fleischer. It is in Technirama-70 and Technicolor. "Barabbas" will go into general release throughout the country in December as the company's Christmas release.

Scheduled for November release is Arthur Hornblow's "The War Lover," starring Steve McQueen, Robert Wagner and Shirley Anne Field.

Hammer Films' "The Pirates of Blood River," starring Kerwin Mathews, Glenn Corbett and Christopher Lee, is also set for November release.

In addition to the 8 releases set for the final quarter of 1962, the long-awaited Sam Spiegel-David Lean Production of "Lawrence of Arabia" will have its dual American motion picture premieres in December in New York and Los Angeles in order to qualify for the Academy Awards and the New York Critics Circle Awards. The 70mm and color film, based on the life of famed desert adventurer T. E. Lawrence, stars Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains.



BROADWAY GROSSES

"Mink" Still Strong at Hall

NEW YORK—With Radio City Music Hall, Loew's State, and the Criterion leading the way, business was about average for this time of the year in the Broadway first runs.

According to usually reliable reports reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"**HEMINGWAY'S ADVENTURES OF A YOUNG MAN**" (20th-Fox). Paramount did \$26,000 on the second week.

"**THAT TOUCH OF MINK**" (U-I). Radio City Music Hall, with stage show, claimed \$101,400 for Thursday through Sunday, with the eighth week bound to top \$170,000.

"**LOLITA**" (MGM). Loew's State announced \$30,000 for the eighth week.

"**THE SPIRAL ROAD**" (U-I). Warner opened to \$28,000 on the week.

"**HATARI**" (Paramount). DeMille, did \$18,000 on the fourth week.

"**BIRDMAN OF ALCATRAZ**" (UA). Astor estimated the third week at \$23,000.

"**BOYS NIGHT OUT**" (MGM). Victoria did \$14,000 on the seventh week.

"**THE SKY ABOVE—THE MUD BELOW**" (Embassy). Forum reported \$10,600 for the seventh week.

"**THE NOTORIOUS LANDLADY**" (Columbia). Criterion announced \$32,000 for the second session.

"**WEST SIDE STORY**" (UA). Rivoli did \$36,000 on the 42nd week.

"**JUDGEMENT AT NUREMBERG**" (UA). RKO Palace claimed \$14,000 for the 34th week.

Marilyn Monroe Dead

HOLLYWOOD—Marilyn Monroe, 36, was found dead in her home of an overdose of sleeping pills. An autopsy was performed but the coroner's office called for further tests and examination before a verdict would be announced. She was found dead in bed by her housekeeper, Mrs. Eunice Murray.

The screen's top glamour girl, she starred in "The Asphalt Jungle," in which a bit part brought her to fame; "All About Eve," "Clash By Night," "Monkey Business," "O. Henry's Full House," "Niagara," "Bus Stop," "Gentlemen Prefer Blondes," "How To Marry a Millionaire," "River Of No Return," "There's No Business Like Show Business," "The Seven Year Itch," "The Prince and The Showgirl," "Let's Make Love," "The Misfits."

Recently she had been in 20th-Fox's "Something's Got To Give," which the studio cancelled after tardiness and her claimed illness had her putting in only five full days of work in seven weeks of production.

She was married and divorced three times. First to police officer James E. Dougherty, then to Joe DiMaggio, the all-time baseball great of the New York Yankees; and of late to playwright Arthur Miller.

She is survived by her mother, and a half-sister.

Expressions of condolence came from the film great of Hollywood including Peter Lawford, Gene Kelly, Lee Strasberg, Debbie Reynolds, Henry Fonda, Jan Sterling, Jack Lemmon, and Cyd Charisse.

Distributors Back Fourth Quarter Push

Hyman's Orderly Release Campaign Wins Support; More Even Product Flow, Promotional Aid Pledged

NEW YORK—Dynamic plans to make the final quarter of 1962 exceptionally effective at box offices through the nation have been set into motion, according to Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres.

The AB-PT executive has just completed a two-week series of luncheon conferences with the top echelon of the principal distributing companies with the combined thinking to be embodied in Hyman's new Orderly Release Schedule, which is expected to be made available to exhibitors late in August.

"The distributors' representatives attending the meetings, the men on the 'firing line' in sales, advertising, publicity, and exploitation, are now preparing to give to the exhibitors the extra cooperation and support to assure the strongest, most profitable fourth quarter possible," says Hyman.

"Each and every one of these men, on whom the exhibitor must depend for product and promotional assistance, have wholeheartedly subscribed to the theme of the forthcoming Orderly Release Schedule which is simply and quite bluntly the building of better business for the closing months of this year, starting in September and continuing through December. All have agreed to contribute a more even flow of quality product plus the creativeness and the financial support necessary to hard-sell the pictures to every possible potential ticket-buyer," continued Hyman.

"I showed to each group written evidence of the good faith of exhibitors from all parts of the United States and Canada who have agreed in writing to me to staunchly support quality product," said Hyman, "and the sales managers, to a man, came along with the campaign plan.

"From that point on, the men who must sell the pictures to the public—the men in advertising, publicity and exploitation—indicated their willingness to get behind the campaign and give added assistance to any theatre operator who will truly extend himself in local promotional effort," said Hyman.

Participating in the conferences were: Paramount Pictures—Jerry Pickman, Tom Bridge, Howard Minsky, Ed DeBerry, Hugh Owen, and Joe Friedman; 20th Century-Fox—Glenn Norris, Martin Moskowitz, Abe Dickstein, Rodney Bush, and Martin Michel; Universal-International—Frank McCarthy, Phil Gerard, Herman Kass, and Paul Kamey; United Artists—Jim Velde, Fred Goldberg, Gabe Sumner, Carl Olson, Bud Edele, and Al Fisher; Warner Bros.—Morey (Razz) Goldstein, Julius Lapidus, Dick Lederer, Ernie Grossman, Larry Lashinsky, Ralph Iannuzzi, Joe Hyams, and Max Stein; Columbia Pictures—Milton Goodman, Bob Ferguson, Ira Tulipan, Dick Kahn, Martin Kutner, Vincent Borelli, and Bud Rosenthal; Buena Vista—Irving Ludwig, Leo Greenfield, Herbert Robinson, Charles Levy and Bob Dorfman, and Metro-Goldwyn-Mayer—Robert Mochrie, Dan Terrell, Burtis Bishop, Herman Ripps, and Morris Lefko.

The drive for Orderly Release has been a continuing project with Hyman for several years.

Goldstein Named President Of Two WB Subsidiaries

NEW YORK—Morey (Razz) Goldstein has been elected president of Warner Bros. Pictures Distributing Corp. and president of Warner Bros. Pictures Distribution Company, Ltd.

The announcement was made by Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc., parent company of the two subsidiaries.

Goldstein will also continue in his present post as general sales manager of Warner Bros. Pictures Distributing Corp.

Before joining Warner Bros., Goldstein was vice-president and general sales manager of Allied Artists Pictures Corp., with which he was associated for 17 years. He had previously served with Metro-Goldwyn-Mayer in various sales positions for 20 years.

Wage Exemption Bid Nixed By N. Y. Board

NEW YORK—The General Minimum Wage Board reported to Industrial Commissioner Martin P. Catherwood that there is insufficient information on hand to support exhibition's contention that employment of those in the under 22 years and over 60 age categories in theatres would be encouraged if exemptions from the state's new minimum wage law were to be granted.

The new law, enacted at the last session of the legislature, increases the present \$1 an hour minimum to \$1.15 as of Oct. 15 next, and to \$1.25 on Oct. 15, 1964.

Exhibitors had pressed for an exemption for their "old and young" employees under a provision of the new law which empowers the Industrial Commissioner on recommendation by the Wage Board to issue special certificates "at such wages lower than the minimum established as to time, number, proportion, and length of service as shall be prescribed."

In urging their case on the board in June, exhibitor spokesmen here and in Syracuse emphasized that the affected jobs would be reduced, leaving the part-time workers now filling them without employment, if the exemptions sought were not forthcoming. They also argued that jobs would be further reduced by closing of fringe theatres.

The Board's report held that there was not sufficient evidence to indicate that the exemptions sought would encourage increased employment in the youth and age categories, if granted. It recommended that further study be given to the subject and that the Commissioner assign the matter to a new board or study group before acting on the exhibitors' petition.

The new law becomes effective Oct. 15.

Hospital Drive Posts Set

NEW YORK—Ned E. Depinet, president of Will Rogers Hospital, has announced the appointment of two new area chairmen for the Will Rogers Fund. Ted Krassner, Paramount, has taken the position in Indianapolis made vacant by the death of Ross Williams, and Paul Wall, MGM, replaces Bob Friedman in Buffalo. Friedman has been transferred to another area by his home office.

Heavy Allied Agenda Faces Board Members

LAKE KIAMESHA, N. Y.—The agenda of the board of directors of Allied States Association at the Hotel Concord as this issue goes to press, is unusually heavy. The many items of trade importance would indicate the hard-working directors should put in for "time and a half overtime."

On Monday, the schedule called first for the call to order, certification of directors, and introduction of new directors, observers, and guests.

Routine business was to follow, including additions to agenda and order of business, reading of previous minutes, financial reports, applications for membership, president Marshall Fine's report, convention committee's reports, expansion of the group insurance program, and good and welfare.

As much of the discussion of industry matters as time permitted the first day was then in order. Listed were the topics of ACE, COMPO, Motion Picture Investors, Inc., Hartford pay tv, support for Will Rogers Hospital, continuing unfair 16mm competition, local censorship pressures, state minimum wage laws and proposals, and industry promotion through concession suppliers.

On Tuesday, incompleting business from the previous day was to precede the general subject of trade practices. Important issues were seen in the implications of the UA premiere showcase experiment in New York, and heavy delving into orderly release for the Labor Day-Thanksgiving period. The shortage of good product has upset the entire organization. The outlook has been termed "disastrous" and the possibility of certain situations actually being forced to close foreseen.

Next to come was the constructive coping with distribution methods which are resulting in loss of run, destruction of normal availability, and forced bidding between non-competitive exhibitors.

The conclusion of this facet of the program had reference to road shows, hard ticket policies, and condition of prints.

Final session was to include flooring of percentage terms, forced bidding, and the determination of the film percentage which automatically guarantees a loss to sub-run and small-town theatres.

The wind-up turned the spot-light on market research, patron motivation, circulation of successful promotions, improving house management, and a program to develop community leadership and responsibility by theatre owners and managers.

Speakers who had requested the placing of many of the controversial matters on the agenda were to include chairman Ben Marcus, president Marshall Fine, past president Wilbur Snaper, executive secretary Milton H. London, Leonard Rosenthal, William Infald, Martin Lebedoff, Sidney Cohen, J. L. Whittle, Jack Armstrong, George Stern, Ken Prickett, and Harold Pearson.

UA Promotes Buddy Young

NEW YORK—Buddy Young has been promoted to the position of assistant publicity manager, it was announced by Fred Goldberg, vice-president of United Artists. Young will be assistant to Meyer M. Hutner, publicity manager.

ANOTHER TOWN... ANOTHER KIND OF
one he couldn't resist...the other he couldn't escape

METRO-GOLDWYN-MAYER PRESENTS

***Kirk
Douglas***

***Edward G.
Robinson***

***2 weeks
in another
town***

ONLY
IN
ROME
COULD
THIS
STORY
HAPPEN!

Co-starring
Cyrene
GEO

VE...



CONTACT
YOUR
M·G·M
BRANCH
AND BOOK
IT NOW!

Charisse

In CinemaScope And **METROCOLOR**

HILTON · DAHLIA LAVI · CLAIRE TREVOR · JAMES GREGORY

ANNA SCHIAFFINO

by CHARLES SCHNEE · the Novel by IRWIN SHAW · Directed by VINCENTE MINNELLI · Produced by JOHN HOUSEMAN

The team that gave you the Academy-Award winning "The Bad And The Beautiful"

from
the Great
Best-seller

by
IRWIN
SHAW

Nothing New From Hartford Toll-TV; Free TV Does It Better—Harling

HARTFORD, CONN.—Hartford Phonevision, in its first full month of operation, has failed to give its subscribers entertainment of a type not available on regular free commercial television, Philip F. Harling, chairman of the Joint Committee Against Pay TV, charged.

Harling said that while the pay tv station was presenting a total of 13 feature motion pictures at a charge of no less than \$1 per show, during its first 30 days on the air, the 21 other commercial tv stations whose signals get into Hartford were presenting a total of 547 feature films, plus scores of programs of cultural interest, which Hartford residents could view without charge.

Referring to the announcement by Newton Ninow, chairman of the Federal Communications Commission, on Phonevision's opening night that "pay tv can be justified (only) if it will bring to the viewing audience programming not now available" . . . and not . . . "replace (free television) with the same fare, but at a price." Harling charged that "pay tv to date has done nothing but supplement free television, 'but at a price'."

He also challenged the statement made by John H. Pinto, in charge of programming for Phonevision, in which Pinto said, "We do not and never did intend to ask distributors (of motion picture film) for first-run pictures at this time."

"This statement is in direct contradiction to the sworn testimony of Thomas F. O'Neil, Phonevision president, before the FCC," Harling said. "Mr. O'Neil announced it was Phonevision's intention to present first-run motion pictures, because, he said, any other films would not have the 'box office attraction' to win paying subscribers."

Harling said that none of Phonevision's 13 movies to date have been first run. They have included, he said, "Sunrise at Campobello," a Warner Bros. 1960 release; "Lad a Dog," a Warner spring 1962 release; "Escape from Zahrain," a Paramount spring 1962 release; Paramount's "Pleasure of His Company," an August 1961 release; "One Eyed Jacks" a Paramount May 1961 release; "Splendor in the Grass," a Warner October 1961 release; "Rome Adventure," a Warner spring 1962 release; Paramount's "Breakfast at Tiffany's" an October 1961 release; "The Errand Boy," a Paramount 1961 Jerry Lewis film; "Cash McCall," a Warner 1960 release; "Sundowners," another Warner 1960 release; "Fanny," a Warner winter 1961 release; and most recently, the Disney film "Moon Pilot," which theatres played in the early spring of 1962.

"This fare," Harling said, "is a far cry from what Mr. O'Neil told the FCC would be the programming which would open new entertainment vistas for the residents of Greater Hartford."

He said that a survey of the movies televised on the other stations whose signal reaches Hartford, showed that on no single day were less than 16 movies offered, and on one particular day, Saturday, July 23, Hartford viewers had a choice of 38 different motion pictures.

In the week of June 30-July 7, there were 130 free films on these commercial television stations; 134 the week of July 7-14; 137 the week of July 14-21; and 146 the week of July 21-28, Harling reported.

These films, he said, were of every possible type, and many of recent vintage, ranging

Hayward Quits Pay-TV Post In Hartford Test

NEW YORK—Leland Hayward, stage and film producer, has disassociated himself from the Phonevision pay-tv experiment in Hartford, Conn. He has been a programming consultant and advisor for the test but explained that the demands of other commitments on his time made it impossible for him and his organization to continue in the Hartford project any longer.

Marshall Jamison, associated with Hayward in the pay-tv venture, will devote his full time to commercial television and theatrical motion picture projects with Hayward. Hayward is busy with rehearsals for the new Irving Berlin-Lindsay and Crouse legit musical comedy, "Mr. President."

WB Sales Promotions

NEW YORK—James C. McCrary has been promoted to the post of Warner Bros. branch manager in Milwaukee, it was announced by Morey (Razz) Goldstein, general sales manager.

McCrary was formerly a city salesman for the Dallas branch and has been with the company since 1941.

Goldstein reported two other promotions in key sales assignments. Joe Kaitz, Milwaukee branch manager, will move up to become manager of the Denver branch. He has been with Warner Bros. since 1953. Donald Urquhart, Denver branch manager, will take over as San Francisco branch manager on Aug. 13. He has been with the company since 1948.

New Pact For Berman

HOLLYWOOD—Pandro S. Berman, celebrating his 22d year with Metro-Goldwyn-Mayer, has signed a new long term contract, it was announced by studio head Robert M. Weitman.

"The Forty Days of Musa Dagh" will be produced by Berman as the first picture under terms of the contract. Berman is currently preparing "The Prize," best-seller novel by Irving Wallace, author of "The Chapman Report," which will complete his prior MGM commitment. Also on Berman's future schedule is "The Case of the Journeying Boy," to be adapted from the novel by Michael Innes.

from children's films to drama, horror shows to pictures with religious themes, musicals, chase pictures, and war dramas. There were few top calibre stars who could not be seen by Hartford viewers for free within the past four weeks, he said.

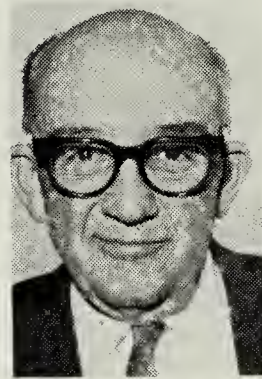
In addition, Harling said, Hartford audiences could also see Telstar, Paris circuses and Berlin ice shows, Shakespeare, a wide choice of dramas, Harry Belafonte, jazz concerts, sculptors, artists, the New York City Police Emergency squad at work, MIT scientists, Sophia Loren, and Billy Graham.

"What can pay television possibly present that would match such a free array of talent and subjects?" Harling said.

From Custard Pie To Modern Roadshow

DENVER — Harold E. Rice, metropolitan district manager for Fox Inter-Mountain Theatres, retires Aug. 15, completing a long show business career including more than

27 years with Fox Theatres, a career reaching from custard pie days to modern de luxe roadshow operation.



RICE

A Denver native, Rice began his show business career in his high school days at the old Tabor Grand Opera House when that theatre was in its heyday. Following high school he became a house

manager for Bishop-Cass Theatres in charge of the America Theatre, located where Neisener's store now stands. He then went into film distribution as a film salesman for the old Vitagraph film company for two years, then returned to exhibition, again with Bishop-Cass, to managing the Iris, Casper, Wyo.

During the late twenties, when the old Tabor Opera House was razed and a new, modern film palace built inside the old Tabor walls, Rice was brought back to Denver to pilot the new stage and film presentation house re-christened the Colorado. The Colorado featured both film and vaudeville programs calling for constantly changing musical variety shows in the grand tradition of the presentation-type houses. Later, he became Secretary for the Colorado Realty Company and operated for them the Pal and Rialto, Pueblo. Leaving Pueblo in 1932, he became general manager for the Laramie Amusement Corporation in Laramie, Wyo., operating theatre properties for them. When Laramie became a part of the Fox Inter-Mountain group, Rice became city manager for Fox.

In 1939, Rice was brought to Denver to become managing director of the de luxe Paramount, a position he held for six years before leaving this assignment to become district manager for Fox's southern district, including all houses in southern Colorado and New Mexico. In 1955, this district was combined with the metropolitan Denver district, with 10 additional theatres added. Rice still kept his hand in active theatre management by also serving as managing director of Fox's flagship theatre, the downtown Denver, largest house in the Inter Mountain circuit.

An exponent of the flamboyant school of showmanship, Rice was one of the first users of air travel, riding the first commercial flight into Pueblo with cans of new film for his theatres there. His headline making stunts involving Hollywood personalities, trains, planes, etc., set a pattern of movie ballyhoo still remembered and talked about by dyed-in-the-wool film fans.

Rice has served as president of the Laramie Chamber of Commerce, director and vice-president of the Rocky Mountain Theatre Owner's Association, Colorado chairman for the USO camp shows, publicity chairman for the War Bond Drives, and Lt. Governor of Kiwanis.

New N.J. House Planned

NEW YORK—Samuel Becker, operator of a chain of 18 theatres, has leased an 850-seat motion picture theatre to be constructed in the Neptune City Shopping Center at Route 35 and Third Avenue in Neptune City, Monmouth County, N.J.

"Book Fox" Drive Urged By Stembler

NEW YORK—Hailing the election of Darryl F. Zanuck as president, and Spyros P. Skouras as chairman of the board of 20th Century-Fox Films as assurance of the continuance of a movie-making program by that company, John H. Stembler, president of Theatre Owners of America, called upon all exhibitors to support Fox with playdates.

"Theatre men can tangibly demonstrate approval and support of the judgment of Fox's board of directors by furnishing Fox with playdates not only for its current product, but also short subjects, newsreels, repeat runs, in fact any piece of Fox film that is available and playable," Stembler said.

"I urge all theatres to immediately and voluntarily initiate a 'Book Fox' drive of their own.

"Without Fox product, exhibition would be in tremendous difficulty. Fox's board has voted to continue to supply this product, by electing Mr. Zanuck, an experienced movie maker, as its president, and Spyros P. Skouras, whose philosophy has always been to make motion pictures for motion picture theatres, as its board chairman. It is now up to exhibition to demonstrate its confidence and approval by supplying Fox with playdates. Such a spontaneous expression by theatre men would give Mr. Zanuck and Mr. Skouras an extra impetus to move forward boldly in the field of product, and this would be a step in the right direction towards solving the critical shortage of box-office pictures," Stembler declared.

"I have already spoken to many theatre men," Stembler added, "and they have enthusiastically pledged to 'Book Fox' as a means of demonstrating their support of the company's action."

New Marks For "Mink"

NEW YORK—Continuing its record-setting engagement at Radio City Music Hall in New York, Universal's "That Touch of Mink" completed its seventh week with \$177,446, bringing the total for the seven weeks to \$1,389,614.

The seven week total of "That Touch of Mink" topped the seven week total of "Operation Petticoat" by \$186,337, the latter picture being the Christmas holiday picture in 1959 and running up a seven week engagement.

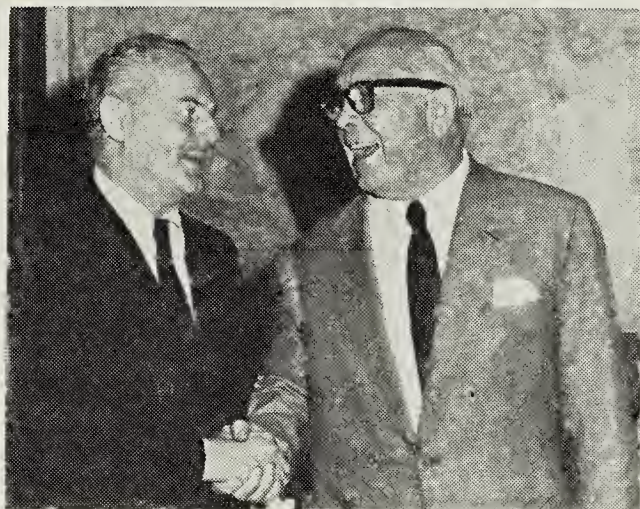
As it started its eighth week, "That Touch of Mink" was within \$186,000 of the all-time money record of any picture at the Music Hall including the 10 week engagement of "The Great Caruso" and the 11 week engagement of "The Greatest Show on Earth," the record being held by the nine weeks of "Fanny" last summer.

COMPO Plan For "Interns"

PITTSBURGH—"The Interns," a Robert Cohn Production for Columbia Pictures release, will open simultaneously at the Fulton, Pittsburgh, and in more than 50 theatres in the Pittsburgh territory on Aug. 22 under the COMPO plan of release, it has been announced by Rube Jackter, Columbia vice-president and general sales manager.

Under the COMPO plan, "The Interns" will receive special project merchandising treatment by theatres throughout the territory, coordinated with the broad national promotional campaign designed by the distribution company.

"Cleopatra" Returns To Hollywood; Skouras Hails Entertainment Values



Darryl F. Zanuck, 20th Century-Fox's new president, is congratulated by Spyros P. Skouras, the company's new chairman of the board.

Exhib, Atlanta Battle Over Censorship Law

ATLANTA—The manager of the Kirkwood Adult Theatre has been cited to appear in court for the fourth time on charges of violating the city's film grading ordinance.

The latest charge against Leonard Freeman, manager, was set for trial on August 9.

Capt. E. O. Mullen, special investigator for the aldermanic police committee, said he gave Freeman a copy of charges. Mullen said that advertisement for the current movie, "Rosemary," did not contain rating given the film as required by the ordinance.

The latest charge was brought only hours after Municipal Judge James Webb announced he had postponed indefinitely a hearing scheduled on the third charge.

Webb pointed out Freeman had appealed an earlier conviction contending that the ordinance was unconstitutional, and said he saw no reason for further hearing until the validity of the ordinance can be tested.

Freeman was fined \$53 each on two counts of violating the ordinance a month ago and immediately filed an appeal. He was acquitted of the first charge on May 24.

C.E.A. Exec To TOA Meet

NEW YORK—Ellis F. Pinkney, general secretary, Cinematograph Exhibitors' Association of Great Britain and Ireland, has accepted an invitation to attend the 15th annual convention of the Theatre Owners of America, at the Americana Hotel, Bal Harbour, Fla., Nov. 6-10, it was announced by John H. Stembler, TOA president.

Although TOA has for a decade maintained close relationships with the British exhibitor association, its counterpart, this will be the first time the C.E.A. general council has authorized Pinkney to attend.

He will sit in on TOA's annual board of directors and executive committee sessions on Nov. 6, as well as take part in the four-day convention.

Shea Joins N.E. Unit

BOSTON—Gerald Shea, president of the Jamestown Amusement Company, Inc., has brought his five New England theatres into the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, it was announced by Julian Rifkin, Association president.

NEW YORK—"Cleopatra," certainly the most publicized motion picture in history, finished filming in Europe and Alexandria, Egypt, and will return to Hollywood to be completed, it was announced by Spyros P. Skouras, chairman of the board of 20th Century-Fox.

In production for the past two years, the Todd-AO attraction has been beset by production difficulties and by front-page headlines. However, Skouras was buoyant over the multi-million dollar production's conclusion, as well as by what he has seen on the screen.

"I have seen more than five-and-a-half hours of film," said the newly-elected chairman of the 20th-Fox board of directors, "and can say with utmost confidence that there has never been an entertainment in the history of the amusement world to rival 'Cleopatra.' It will live forever!"

"'Cleopatra' will be shown on the screens of the world's motion picture theatres in February, 1963. Audiences will see a new departure in motion picture making—an epic film that not only contains accurately presented historical material never before shown on the screen, but also an intimate personal story that is actually highlighted by the big screen. It will appeal to people of all ages, of all nationalities, of all tastes," Skouras concluded.

"Cleopatra" actually began shooting in London two years ago but a series of unfortunate incidents highlighted by the illness of its star, Elizabeth Taylor, forced the production to shut down for many months. Except for Miss Taylor, the leading roles were all recast and subsequently the picture began production again in late September, 1961, in Rome under the direction of Joseph L. Mankiewicz for producer Walter Wanger.

The production created a \$1,500,000 replica of the Roman Forum on which vast outdoor shots were filmed and for which 10,000 extras were utilized in a climactic scene of Cleopatra entering Rome for the first time. In this sequence, Miss Taylor wore a \$6,500 gown of gold and rode a two-ton, black onyx sphinx.

In addition, on another giant outdoor set, even larger than the Forum replica, the company photographed many scenes of Cleopatra's Alexandrian Palace at Torre As'urra, at the Tyrrhennian Sea, a \$2,000,000 recreation of the original.

The picture's interior sequences were filmed at Rome's largest motion picture studio, Cinecitta, utilizing more than 100 Hollywood technicians and artisans and all of the studio's sound stages.

Recently, the company traveled to Egypt where the battle between Antony's legions and Octavian's army was shot. Now, the extensive task of adding the musical score, being composed by Alex North, and condensing the massive amount of footage shot into a running time of three-and-a-half-to-four hours, will be undertaken in Hollywood.

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cents per share on the company's common stock, payable Nov. 5 to stockholders of record on Oct. 11.



ANNOUNCING WARNERS' "Welcome"

Everything's coming up grosse

'Razz' SALES DRIVE

SEPT. 2, 1962

FEB. 2, 1963



AN OPEN LETTER TO ALL EXHIBITORS...

We at Warner Bros. feel fortunate and are pleased that 'Razz' Goldstein has joined us as General Sales Manager, at a time when we have geared up with product, promotional plans and new man-power to break all sales records in our history.

Through years of dedication and service to the industry, Razz Goldstein has made many, many warm friends and well-wishers among exhibitors everywhere. We know that you are just as confident as we that Razz will go on to even greater success in his new assignment at Warner Bros.

To celebrate the occasion, we are honoring Razz with an all-out Sales Drive in his name, backed by the kind of product that includes block-busters like *THE MUSIC MAN*, *THE CHAPMAN REPORT* and *GYPSY*. We invite you to join in the celebration. Your cooperation can help make this the most gala welcome any man has ever had.

Benj. Talmonson

• FOR WARNERS AND YOU!

The NEW YORK Scene

By Mel Konecoff

ACROSS A BOWL of curried soup, the Kahn brothers from India related that they hope to be instrumental in getting Indian pictures distributed here. One means of bringing this about, they felt, would be to hold a film festival of their own at the Museum of Modern Art, which is what they will do the first week in October when they expect to show 10 to 12 features, two of which will be in color. Two are their own, with the others the works of other producers in their country.

While going through some curried lamb, Aslan and Asam Kahn, who handle the distribution and promotion aspects of film making for their family company, reported that they like the idea of co-producing films, but there are difficulties with regards to financing, percentages, and story material. This type of film could do a great deal towards overcoming international prejudices and restrictions. Color almost doubles the cost of making a picture there.

Waving a curried chicken bone, we learned that many times, films are made in varying lengths for consumption domestically or abroad, with the local play-off running two-and-a-half to three hours, while the exported version is shortened. Some of the better films can play a year in one theatre, while the average release can play 15 to 20 weeks.

Dipping into some curried vegetables, they reported that last year saw some 280 features made, and each takes practically a year to finish so that the 60 to 80 studios are continually in use. The majority of the financing comes from private sources as the banks don't like to get involved in the backing of films. As in the U.S., they used to turn out a much larger number—up to 500 annually—but government restrictions have resulted in reductions as to number and footage. The result, the Kahns figure, should benefit both exhibitors and distributors, with each film receiving better attention.

Picking through some curried dessert, Yusuf Kahn, the actor in the family, going under the name of Dilip Kumar, (he's the most popular film star in India) thought that Indian films should go here as the American people have a wholesome curiosity, and all that's needed are proper subjects and promotion. American films are still tops in his country, with British films next in popularity. The older folks go for Jimmy Stewart, Spencer Tracy, Monty Clift, Bette Davis, Ingrid Bergman, Cary Grant, etc. The youngsters like Brando, James Dean, Elizabeth Taylor, Rock Hudson, Robert Wagner, and Paul Newman.

Sipping some curried coffee, we learned that "Gunga Jumma," his latest film in Technicolor, will be shown at the festival. He also wrote and produced this. Kumar has appeared in about 40 features over the last 12 years.

Awright a'ready with the curry. Somebody must have slipped some into our pipe tobacco when we weren't looking.

NO TIME TO PLAY POLITICS

Politics is still politics, especially in view of the elections just around the corner. A case in point is the New York situation of the Motion Picture Theatre Owners Minimum Wage Committee.

This group, headed by Emanuel Frisch, made a careful presentation to the state board in charge of administering the new minimum wage law citing the special circumstances in the motion picture industry relating to the employment of predominantly part-time help in the age categories under 20 and over 60.

Exhibitors were shocked and disappointed when the board failed to make a recommendation aiding theatres. The political double talk stated that there was no evidence available that exemption from the law would keep jobs in existence and compliance and the law would kill off many employment opportunities. Unfortunately, it appears that this proof will only be forthcoming when marginal theatres are forced to close, working considerable hardship on older employees who are forced by law to limit their wage earning. Such individuals find the part time work available at theatres a very real blessing, and it is certain that new minimum wage requirements will sharply curtail such opportunities.

More than 6,000 theatres have closed their doors forever in recent years, with a property loss of more than \$500,000,000. Not only the exhibitor involved, but every other merchant and the community as a whole shares in this loss. Open theatres attract crowds. Closed theatres repel them. Entire neighborhoods undergo unwelcome change when the local marquee goes dark.

A House Committee report issued while hearings were being conducted leading to cuts in the federal admissions tax put it this way, "Since motion picture operators are in every town and village in the country, the closing of motion picture theatres will have a disturbing effect upon the entire country." Open theatres, all will agree, become an important part of a community's economy.

No one knows this better than other merchants, who have banded together in many cases to keep a theatre in economic trouble from closing its doors. This is simply a means of protecting their own businesses.

It would seem then that a community or government agency should extend all the help possible to theatre operators. But as we said, politics is politics. Municipal admission tax figures show a sharp decline in theatre revenues from 1948 to the present, and the employment drop resulting from closed theatres is felt in other revenue areas as well.

These are danger signals of an industry in real distress, and forced wage boosts to employees working part time in minor capacities is just plain unbusinesslike and unjustified. The New York decision could signal the start of a vicious cycle of business depression. The motion picture industry made an excellent case for exemption, and the pussyfooting politicians know it.

We hope Mr. Frisch and his committee will continue the fight. The entire industry is behind them.

—JAY EMANUEL

Little Enthusiasm For D. C. Censorship

WASHINGTON, D.C.—Hearings continued last week on bills to censor tv and to set up film classification in the District of Columbia, but there seemed to be little enthusiasm for the project.

Dr. Harry Campbell, representing the Methodist Church, termed the bills necessary and not censorship, and argued that any "civilized society protects the young and helpless." Campbell, who is also a lawyer, conceded that there is a legal question as to whether it would be "practically possible" to accomplish the stated purposes through legislation.

Rep. John Dowdy, Democrat, Texas, chairman of the subcommittee, said that "plain folks" couldn't understand the allusions made by witnesses to the measures. He said, "Us plain folk never heard of 'Oedipus Rex', it hasn't ever been on tv."

Robert F. Kneipp, representing the District Commissioners who would have the task of censoring television and classifying films, and who were pleading not to be saddled with the chore, told the Congressmen who have jurisdiction over his city government that the bills were unconstitutional because they were so vague and indefinite as to violate the due process clauses. He said further that they are ill-advised because the Commissioners could not set standards for films and broadcast programs. "I'm afraid we'd end up with a milk sop diet," he said, adding that the Commissioners, if they set an age below which an obscene film could not be witnessed, would in effect be saying such films are okay for everybody else.

Mrs. Evelyn Freyman, representing a local chapter of AFA, added that there are many scenes of great violence in Shakespeare, which the legislation is supposed to outlaw for the young.

Dr. Campbell said that there are "two chapters in the Bible I must admit I preferred my children not to read." He added that "Children are influenced by what they are fed . . . We must see that their diet is nourishing."

Mrs. Edward C. Moynihan, for the Roman Catholic Church, said, "Our goal is adequate legislation to protect our youth."

Walter Acardle, for the same church, said existing laws seek to restrict availability of alcohol to youth for their own good, and passage of the legislation would "add to the general wholesome atmosphere in the District of Columbia. It would not only upgrade the tastes of the public, but also the standards of the radio, television, and film industries."



Prominent among the hosts for the international preview of MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" at the Cooper, Denver, Colo., recently were Nicholas Reisini, Cinerama president; Joseph P. Vogel, MGM president; George Pal, producer-director of the film; and Governor Steve McNichols, of Colorado.

LONDON Observations

by Jock MacGregor

1962 LOOKS LIKE being Bill Gell, Jr.'s year. I have lost count of the satellite distributors that he has launched. Here is a hard working young man who is angry only when the occasion arises and not merely as a cover for a lack of qualities. His latest venture is the Anglo-Canadian Film Co. which has been formed to handle the product of the newly built Hollyburn Studios in Vancouver, the first major film center in western Canada.

He hopes to release four to six pictures annually through British Lion. Director James Clavell is completing the first production, "The Sweet and the Bitter," in which Yoko Tani and Paul Richards play the leads. By coincidence, Jimmy and Bill both started together in the industry on the sales side in Monarch under the late Bill Gell, Sr.

At a later stage, it is anticipated that Anglo-Canadian may also produce in Britain. Associated with the venture are producer George H. Brown, whose "Murder She Said" after registering only modest success here, is providing returns from America beyond his wildest dreams, and G.I. Barty-King. Good luck.

MANY ARE PRETTY SORE that the projected merging of the British Film Producers Association and the Federation of British Film makers has fallen down through the outlook of those in the latter who caused the original breakaway. On matters of importance, they work together and reach joint decisions. The current situation produces little, if any, advantage to the industry. Two offices, two staffs, and time consuming joint committees merely waste money which could be put to better purpose. The fundamental difference between the two is that in the Fed, theatre owners are not accepted as members.

FOR THE FIRST TIME the Film Publicity Circle, which coordinates the publicity interests of all sides of the industry, acts as liaison with press associations, and does much to promote the trade's charitable activities for free, plus much of a more mundane nature—in other words does a helluva good job—invited the trade press to its annual general meeting. This, I am told, had the effect of stopping Jack Worrow's annual good natured barracking the executive, in case it was misunderstood. The group has grown enormously in stature and a new membership list is being printed. This is to be distributed throughout the American press and tv services by associate members Dave Golding and Teete Carle. President David Jones (Associated British), chairman Theo Cowan (freelance), secretary Harry Pease (20th-Fox), and treasurer Ken Allen (AB) were reelected unopposed. . . . Despite the stormiest of nights there were few empty seats at the premiere of Samuel Engel's "The Lion" at the Leicester Square. Starring in this 20th-Fox CinemaScope jungle adventure are William Holden, Trevor Howard, Capucine, and young Pamela Franklyn. With its thrills, wide canvas, and color, this should be a big winner. It's the stuff movies are made of. . . . A happy man these days is Rank's Fred Thomas, that tradepaperman who turned distributor. Currently when most boxoffices are pretty quiet, he is reporting shattering figures to Samuel Bronston for "El Cid," U-I for "Touch of Mink" (the most successful American comedy here in a long while), and Ivan Foxwell, whose "Tiara Tahiti" was only a few pounds short of the Odeon Leicester Square all time record. . . . Another excited man is Associated British's Macgregor Scott. Hardly a day passes without receiving reports of fantastic business being done by "The Young Ones" in all parts of the world—here indeed is a British picture which is really being sold and exploited overseas to the full. From the continent, Africa, Middle and Far East the story is the same. Now Paramount will distribute in America and Canada, and the star, Cliff Richard, and "The Shadows," his musical combination, will make a four to five week tour of the principal American cities. Meanwhile, featured artists Sonya Cordeau is flying to Alexandria for the Egyptian gala premiere. The film promises to be the box office winner in Britain for 1962.

"Mutiny" To Phila.'s Stanley

PHILADELPHIA—Frank J. Damis, Stanley Warner Theatres zone manager, has announced Wednesday, Nov. 7 as the starting date in Philadelphia of MGM's much heralded "Mutiny on the Bounty," scheduled for a long engagement at the Stanley, as a road-show on a reserved seat basis.

The Stanley will present "Mutiny on the Bounty" 10 shows weekly. Matinees will be held on Wednesdays, Saturdays, and Sundays, with an evening performance every day.

MGM Shifts Sales Execs

NEW YORK—Otto Ebert has been appointed branch manager of Metro-Goldwyn-Mayer's Washington exchange. He was formerly branch manager of MGM's New Haven exchange.

Replacing Ebert in New Haven is Constantine (Connie) Carpou, former assistant branch manager of MGM's Dallas exchange.

James Ronsiek, MGM salesman in the Dallas exchange since 1944, will become the Dallas assistant branch manager.



Shot of the Band of the Coldstream Guards marching into the Warner, London, at the recent premiere of Warners' "The Music Man."

Marcus To Embassy Foreign Sales Post

NEW YORK—Morey Marcus has been appointed foreign sales manager of Embassy Pictures International, it was announced by Joseph E. Levine, president of the company.

Headquartering in London, Marcus will report directly to Leonard Lightstone, vice-president in charge of international sales for Embassy Pictures, in New York.

Marcus has resigned as vice-president in charge of foreign and domestic sales for Republic Pictures International to accept his new position.

A graduate of the University of Michigan, Marcus entered the motion picture industry in 1932, when he joined the M-G-M foreign department. Subsequently, he was M-G-M's general manager in the Dutch East Indies, China, and Japan, at various times from 1933 to 1941.

From 1942 to 1945, Marcus served, as a lieutenant, in the U.S. Naval Air Corps. Upon discharge, he joined Paramount International, where he was, until 1950, supervisor of Southeast Asia. In 1951, he joined Republic Pictures International, as general manager for Japan. Named vice-president in charge of the Far East in 1954, Marcus was then appointed, in 1961, vice-president in charge of Republic's foreign and domestic sales.

AA Sales Toppers Meet

DENVER — Harold Wirthwein, Allied Artists western division sales manager, conducted a two-day meeting of branch managers in his territory here at the Cherry Creek Inn.

A discussion of release plans for "Billy Budd" was the principal topic on the agenda. Also considered were plans for releasing other films, including "The Day of the Trifids," the John Wyndham science-fiction film in color and CinemaScope, and Thomas De Quincey's classic, "Confessions of an Opium Eater."

Branch managers attending the conferences included M. J. E. McCarthy, Los Angeles; James Myers, San Francisco; Edmond Crucea, Seattle; Don V. Tibbs, Salt Lake City; Frank Thomas, Kansas City; Bernie McCarthy, St. Louis; and Frank Green, Denver.

James A. Prichard, Allied Artists southern division sales manager, conducted a two day sales conference for the branch managers in his division in Dallas. Attending were James E. Hobbs, Atlanta; William G. Carmichael, Charlotte; Robert Bowers, Jacksonville; Bailey Prichard, Memphis; Ben Jordan, New Orleans; and Ed Harris, Oklahoma City.

"Longest Day" Benefit Bow

NEW YORK—The International Rescue Committee will sponsor an exclusive advance showing of Darryl F. Zanuck's mammoth production, "The Longest Day," to be held on the evening of Oct. 3, at the Warner.

General Omar Bradley is the chairman of the benefit committee for the event which precedes by one night the official premiere showing of the 20th-Fox release which details the drama of the D-Day landings in France on June 6, 1944.

The International Rescue Committee is the organization which aids refugees from dictatorships and resettles them in the free world. William Venden Heuvel is president of the committee and Leo Cherne is chairman.

STOP WORRYING ABOUT OCTOBER!

*Here is a New Concept of Total Family Entertainment
from Walt Disney*

Yes, Walt Disney's *new concept of total family entertainment* is scheduled for release this October. We choose *not* to heed the warning that this is a traditionally poor releasing time. We believe we have the bold new approach that can stand tradition happily on its head. We have the entertainment! We have the campaign! We have the know-how! Let's put it over! And once we do, can't you just see a succession of boxoffice attractions from Buena Vista every October?

Always willing to attempt the new and unusual, Walt now raises the curtain on *total entertainment*, combining cartoon magic, live action, comedy, music, color, drama and adventure, all in one wonderful program, *a new concept in motion picture enjoyment from Walt Disney*.

Heading the program is Walt's full-length cartoon feature, **LADY AND THE TRAMP**, a proven boxoffice champion. This entertainment treasure chest for the entire family sparkles with a host of beloved cartoon characters. Millions of moviegoers from 3 to 93 eagerly await its return.

And an exciting extra dividend awaits those millions in Walt's new live-action Technicolor feature, **ALMOST ANGELS**, bringing to the screen a story that has waited more than 450 years to be told. It is the story of the Vienna Boys Choir, filled with boyish mischief and musical splendor, acted by a cast studded with future stars, and filmed in its original magnificent setting.

That is Walt Disney's *total entertainment concept*—a great, proven cartoon attraction teamed with a unique new live-action feature. As an October combination, they allow you to go out and awaken that vast stay-at-home audience!

LADY AND THE TRAMP together with **ALMOST ANGELS** together with **LADY AND THE TRAMP** together with **ALMOST ANGELS** together

BOYS TEROUS DOGS

AND THE DOGGONDEST BOYS



Walt Disney's
happiest motion picture

Lady AND THE Tramp

TECHNICOLOR®
CINEMASCOPE

From the novel by Ward Greene

Re-released by BUENA VISTA Distribution Co., Inc.
©Walt Disney Productions



together with

WALT DISNEY'S
NEWEST motion picture

Almost ANGELS

-BUT ONLY WHEN THEY'RE SINGING!

PETER SEAN VINCENT
Starring WECK • SCULLY • WINTER

Featuring HANS HOLT • BRUNI LÖBEL • FRITZ ECKHARDT

DENIS GILMORE • HENNIE SCOTT • And The Vienna Boys Choir

Screenplay by VERNON HARRIS • Based on a story by R.A. STEMMLE • Directed by STEVE PREVIN • TECHNICOLOR®

Released by BUENA VISTA Distribution Co., Inc. • ©1962 Walt Disney Productions

...together they spell FUN!

And
here is the
**TOTAL
IMPACT
CAMPAIGN**
that will
herald the
total
entertainment
concept:

● **NEWSPAPER**

Ads specially designed
for every section of
your newspaper!

● **TELEVISION**

Walt Disney's Wonderful
World of Color! NBC-TV
Network commercials!
The Mickey Mouse Club!
Local television!

● **THEATRICAL**

Deluxe entertainment
trailers! Exciting teaser
and tag trailers! Eye-
catching posters and
lobby accessories!

● **MUSIC**

Records, Albums,
Pop Music!

● **MERCHANDISE**

Toys, Books, Games! A
nationwide effort backed
by special advertising!

● **AND MORE**

*Now is the
time to book
the biggest
and newest
in pre-sold
motion picture
entertainment
for OCTOBER!*

with **LADY AND THE TRAMP**

CANADIAN Highlights

By Harry Allen, Jr.

THE AVAILABLE PLAYING TIME in Canadian theatres has dropped 26.7 per cent since 1952. That was the peak year in the number of 35mm. houses—1,788 standard houses and 224 drive-ins—to compare with the 1962 figures of 1,355 standard and 238 drive-ins. For purposes of the survey worked out by the Canadian Film Weekly, all drive-ins were reckoned six-day operations open 32 weeks yearly. In 1954, 303 standard theatres were seven-day operations, resulting in 2,121 playing days weekly. Disregarded in the survey are legitimate theatres, concert balls, dark houses, and those destroyed by fire. Another aspect to the loss of playing time is the fact that many theatres now have only one performance an evening instead of two, and others which were open from early afternoon on are now evening operations. Certainly, a look at the gross receipts tells a revealing story. In 1954, the receipts from the paid admissions amounted to \$105,129,881 as against \$72,294,314 in 1960, the latest year for which DBS figures are available. The decrease in that period was \$32,835,537 or 30.2 per cent. Thus in the six-year span, the number of playing days dropped 26.7 per cent while paid admissions fell 46.1 per cent, potential admissions 28.2 per cent, and receipts 30.2 per cent.

While the picture looks gloomy, the theatre construction picture is a little brighter. One dual auditorium standard theatre, one drive-in, and one dual auditorium 16mm. cinema have opened since the first of the year, while there are two standard theatres and five drive-ins under construction, as well as Ontario's first 16 mm. drive-in. Still in the planning stages are eight standard theatres and four drive-ins. In 1961, four standard theatres, five drive-ins, and one 16 mm. dual auditorium opened in Canada.

THE SASKATCHEWAN MOTION PICTURE EXHIBITORS ASSOCIATION offered to the Saskatchewan Government its ideas on censorship—the review of films for the purpose of classifying them for the information and guidance of adults choosing films for juveniles. A brief was submitted to the Minister of Labor C. C. Williams, who has the board of censors as one of his responsibilities. The brief points out that films entering the province have already been censored by Hollywood's Production Code and the British Board of Review. The brief also recommends that the "Restricted" classification apply to 18 and over; that the ban on the showing of "Restricted" films in drive-ins be dropped; and that "Restricted" films be allowed showing on week ends, so that "the people in those towns having but one theatre are not deprived of viewing certain fine motion picture attractions." The brief points out that in the past, owners of theatres have not taken part in the problems of censorship, but the cutting and rejection of films accepted in other provinces makes it necessary for them to "voice their protest against this unfair and discriminatory treatment." The high degree of censorship in Saskatchewan was indicated by a summary of 19 films treated or rejected, showing the difference in their handling by the film censors of other provinces. The Association does not consider the people of Saskatchewan to be a "breed unto themselves," the brief states. All theatre investments are being affected adversely at a time when the industry "is fighting for its continued existence because of increasing competitive factors, particularly television, which is not subject to Provincial censorship and thereby is placed in a preferred position in seeking the favor of the public." The brief was signed by the Association president, William Johnston.

T-L Earnings Improve

NEW YORK—Trans-Lux Corporation reported that earnings for the first half of the current fiscal year, ended June 30, showed an improvement over the same period last year.

Net profits for the six months amounted to \$358,795, or 48 cents per share on the 743,837 shares of common stock outstanding. This compared to a net profit of \$289,826, or 39 cents per share for 1961.



Academy Award winners Bette Davis and Joan Crawford will star together for the first time in "Whatever Happened To Baby Jane?" for Warner Brothers. Welcoming them to the studio is president Jack L. Warner and Robert Aldrich, who will produce and direct the film.

Everett Joins Essantee Board

CHARLOTTE—H. H. Everett, veteran motion picture executive, was elected to the board of directors of Essantee Theatres, Inc., it was announced by Charles B. Trexler, president.

Everett joined the motion picture industry in 1915 and remained active in the distribution and exhibition phases of the business until January 1, 1954, at which time he desired to retire and sold his theatre interest to Essantee Theatres, Inc., at that time consisting of 83 theatres in North and South Carolina. He organized Everett Enterprises, Inc., in 1937, which later was reorganized as Stewart & Everett Theatres, Inc.

Benefit Bow For "Lawrence"

HOLLYWOOD—All proceeds of the west coast premiere of the Sam Spiegel-David Lean production, "Lawrence of Arabia," on Dec. 20 at the Stanley Warner Beverly Hills, will go to Cedars of Lebanon Hospital for free bed care, it was announced by Mrs. Bertram Allenberg, president of the Cedars Women's Guild.

Since the Guild honors only one film per year, with a virtually unlimited choice of product, the Cedars premiere is regarded as Hollywood's "Command Performance." Last year's selection was "West Side Story," the multiple Academy Award winner, raising \$115,000.

SW Names Copelan West Coast Zone Head

NEW YORK—Harry M. Kalmine, vice-president and general manager of Stanley Warner Theatres, announced the appointment of Herb L. Copelan as zone manager of the company's west coast theatres, succeeding Pat R. Notaro. His headquarters will be in Los Angeles.

Copelan has been promoted to his new post from supervision of the company's midwest circuit, which comprises theatres in Illinois, Wisconsin, Oklahoma City, and Memphis.

Copelan is a veteran of theatre-chain operation, his first connection began with Warner Bros. when he managed the Brooklyn Strand and the Winter Garden, opened the Beacon on upper Broadway, and later became the assistant general manager of the New York operation, which included the five Broadway houses then owned by Warner Bros. Following his Broadway tour of duty, he was appointed zone manager of the Atlantic Coast theatres with headquarters in Atlantic City.

At the end of his war service he returned to theatre operation, pioneering in expanding the Warner chain in Latin America and operating theatres in Lima, Peru; Bogota, Columbia; and Havana, Cuba. From this operation he transferred to Stanley Warner, opening and supervising the Cinerama theatre in Havana.

Kalmine also announced the appointment of Henry Burger as zone manager of the midwest theatres, succeeding Copelan. Burger has been the advertising manager of the Pittsburgh-Ohio-West Virginia zone, as well as the supervisor of the two first-run theatres and four important neighborhood situations.

NT Managers Honored

BEVERLY HILLS, CALIF.—Four National Theatres' managers have been named as "Showmen of the Drive" by the circuit for the third quarter, it is announced by Robert W. Selig, vice-president of theatre operations.

The four outstanding showmen, who will receive plaques and \$125 checks, are Joe Niccoli, Fox, Santa Paula, Calif.; Bob Apple, Fox, San Francisco; Sid Page, Fox, Missoula, Mont.; and Zeb Pruner, Orpheum, Wichita, Kans.

In a separate competition for the circuit's drive-in theatres only, P. E. Kelley, Community Drive-In, Topeka, Kans., won a \$200 award, with a second place prize of \$150 going to J. H. Echols, Nevada Drive-In, Las Vegas, Nev.

Atlanta Censor Hearing Postponed To Aug. 17

ATLANTA—A hearing on Columbia Pictures' action to test the constitutionality of Atlanta's new film classification ordinance, which has been scheduled for July 27 before State Supreme Court Judge Claude Shaw, was postponed to Aug. 17 by agreement of both sides. Attorneys said they needed more time to prepare argument.

Columbia's suit asks for a judgment declaring the ordinance unconstitutional and for injunctive relief. It is a test action in behalf of all national film distributors having offices in Atlanta.

The ordinance prohibits the public showing of a film unless it is first screened by a city official called "motion picture reviewer."

"How I Would Sell . . .

GUNS OF DARKNESS

High Explosive
Suspense Thriller
From Warner Bros.

Probably the most inept apology ever offered is the one given for a tragic firearm mishap: "I didn't know the gun was loaded."

Conversely, it would be a mistake not to be aware that Warner Bros' "GUNS OF DARKNESS" has to be loaded before you play it. Loaded, in this case, with showmanship selling. Unlike the great grosser it brings to mind, "Guns Of Navarone," this one falls in the "sell 'em" not "tell 'em" category.

This initial point is made not to downgrade the potential of "GUNS OF DARKNESS," but to alert you to its need of a strong campaign. After all, few pictures do fall in the "tell 'em" category. In today's market, we doubt if it could be safely said of any one attraction.

On this premise then, let's build our campaign. What we have to sell goes well beyond two words of the title and one of

An Exclusive

SHOWMANALYSIS

Prepared by—

EDWARD H. SEGUIN, Advertising-Publicity Director
Balaban and Katz Theatres, Chicago, Ill.



John Ice, Tom Gorman, Karen Gore, art director Del Lawler, and poster art director Bill Picha.

ABOUT THE AUTHOR • Always an eager contributor to this editorial feature—and one of its most enthusiastic boosters—Ed Seguin is a veteran of the ad-pub staff he has headed for the past six years at the Balaban & Katz circuit. The advertising and promotion of motion pictures, he contends, have never been more of a challenge than now. What was considered adequate effort a dozen years ago is only the first step to a successful campaign today, in Seguin's opinion. It is shared by the entire B&K organization headed by David B. Wallerstein, as well as Seguin's staffers including Dick Taylor, Barry Freed,

'THE GUNS' BLAST THE
SCREEN WITH A NEW
KIND OF TENSION,
TERROR AND THRILL!



ALL THEY DID WAS SAVE A LIFE...

NOW THEY COULD NEVER STOP RUNNING!

LESLIE | DAVID
CARON | NIVEN
GUNS OF DARKNESS



Also starring
DAVID OPATOSHU · JAMES ROBERTSON JUSTICE
with IAN HUNTER · JOHN MORTIMER · FRANCIS CLIFFORD · BEN KADISH
Produced by THOMAS CLYDE · Directed by ANTHONY ASQUITH · Presented by WARNER BROS.

the stars of "Guns Of Navarone." Not that we'd discourage the association in the minds of our patrons. The same suspense-sell is *right* for "GUNS OF DARKNESS," but more difficult to establish because of its stars.

From a performance standpoint you couldn't team two more competent players than LESLIE CARON and DAVID NIVEN. But patrons think of Miss Caron as the pixie-eyed star of "Lili," "Gigi," and "Fanny." And aside from his Navarone role, Niven has become typed as the impeccable sophisticate. Both "images" must be overcome for a convincing, suspense-sell of "GUNS OF DARKNESS."

Thus we believe the first step is the selling of the title, establishing the picture well in advance as "a new kind of tension, terror, and thrill." This cannot be accomplished within the normal period of a routine campaign nor by reliance on the trailer and accessories. An off-beat teaser build-up is called for, in our opinion.

For example, consider using a series of special p.a. announcements during a number of prior programs, made on cue when the entire auditorium is completely darkened for one minute. Your opening announcement could be:

"THE DARKNESS . . . ONLY IN THE DARKNESS DARE

THIS AD is one of those in the wide variety available for the film that our author particularly favors. Key to campaign is "Tension-Terror-Thrills" and top star values.



WE TELL YOU OF A NEW KIND OF TENSION, TERROR AND THRILL THAT WILL BLAST FROM THE SCREEN WHEN SOON WE PRESENT 'GUNS OF DARKNESS' . . . THE SUSPENSE-SCREAMING STORY OF TWO WHO WERE HUNTED LIKE ANIMALS AS THEY WENT RUNNING . . . RUNNING . . . RUNNING TO ESCAPE THE GUNS OF DARKNESS. BUT THERE IS NO ESCAPE . . . EXCEPT FOR YOU . . . FOR IT IS NOT YET TIME FOR 'GUNS OF DARKNESS.' (LIGHTS UP).

With the next program, continue doing p.a. announcements in a blackout, saying:

"DARKNESS . . . DARKNESS HAS AGAIN DESCENDED . . . THAT WE MAY DARE TELL YOU OF THE SUSPENSE THAT WILL GRIP YOU BY THE THROAT WHEN WE SOON PRESENT 'GUNS OF DARKNESS' . . . THE STORY OF TWO WHO CANNOT ESCAPE . . . AS THEY STUMBLE ACROSS RIVERS . . . STAGGER UP MOUNTAINS . . . RUNNING . . . RUNNING . . . RUNNING LIKE FRIGHTENED ANIMALS TO ESCAPE THE GUNS OF DARKNESS . . . BUT DON'T BE AFRAID . . . IT IS NOT YET TIME FOR 'GUNS OF DARKNESS.'" (LIGHTS UP).



ACTION abounds in this suspense thriller, and the fine stills available for newspaper placement or lobby displays play up this important exploitation plus for all theatres.

With your next program, change the announcement. Tell them:

"DARKNESS . . . DARKNESS COMES AGAIN . . . THAT WE MAY DARE TELL YOU AGAIN ABOUT THE NEW KIND OF TENSION, TERROR AND THRILL THAT WILL BLAST FROM OUR SCREEN WHEN YOU SEE 'GUNS OF DARKNESS' . . . WHEN YOU WILL SEE LESLIE CARON AND DAVID NIVEN FLEEING FOR THEIR LIVES . . . HUNTED LIKE ANIMALS, AS THEY RUN, RUN, RUN TO ESCAPE THE 'GUNS OF DARKNESS.' NOW . . . IN THE DARKNESS . . . WE TELL YOU, TOO—TO RUN, RUN, RUN TO THIS THEATRE ON (PLAY-DATE) WHEN WE OPEN 'GUNS OF DARKNESS.' (LIGHTS UP).

Should Warner Brothers make available an always welcome teaser trailer, use it with, and not in place of, the suggested p.a. announcements. Cue the teaser to hit the screen right at the end of your p.a. pitch.

Even when you begin to use the full trailer, precede it with the darkened auditorium spiel to give the teaser campaign a wind-up continuity.

"DARKNESS . . . NOW IN THE DARKNESS WE DARE TELL YOU . . . IT IS COMING NEARER . . . NEARER . . . NEARER . . . THE MOST SUSPENSEFUL STORY EVER TO BLAST FROM OUR SCREEN . . . A NEW KIND OF TENSION, TERROR AND THRILL . . . AT THIS THEATRE STARTING (PLAYDATE). 'GUNS OF DARKNESS' . . . A MOTION PICTURE THAT WILL GRIP YOU BY THE THROAT AND HOLD YOU FAST . . . AS YOU WATCH LESLIE CARON AND DAVID NIVEN HUNTED LIKE ANIMALS . . . AS THEY RUN, RUN, RUN TO ESCAPE THE GUNS OF DARKNESS . . . DARE YOU FACE IT? MAYBE NOT IN THE DARK . . . BUT WE'LL BRING UP THE LIGHTS . . . FOR PREVIEW SCENES FROM THE MOTION PICTURE THAT ECLIPSES ALL OTHERS FOR SHEER SUSPENSE . . . OUR NEXT ATTRACTION: 'GUNS OF DARKNESS.'" (LIGHTS UP).

We submit the p.a. teaser idea not as the key to the campaign but as an example of the off-beat approach your build-up should take. Through such gimmicks you can provoke ticket-selling interest in the title.

Consider a new switch on the old sidewalk stencil, this time using luminous paint invisible by daylight, but glowingly bright in darkness. There is such a paint, check your sign man. The title seen unexpectedly in darkness and away from your theatre would cause talk.

Were it within budget-reach to fly the title in the dark sky, wouldn't you do it? Maybe you can. It seems feasible—the title could be lettered in luminous paint on a dark kite for just that purpose. And who said kites can only be flown in daylight hours?

Small town stuff, you say? The sidewalk stencil stunt was done city-wide in Chicago one time. And a night-flying kite competition between 200 or more boys is off-beat enough to rate picture coverage in any big city paper. Gimmicks can work in any situation if scaled to size.

Beyond the gimmicks, it is important to give "GUNS OF DARKNESS" bigness, the big sell, comparable to "Guns Of Navarone," if you will. And we wouldn't hesitate to compare

VARIETY in stills and advertisements gives an enterprising exhibitor plenty to choose from in the preparation of displays, etc., for pre-playdate planning and during the run.

it to Navarone—at least in a special teaser ad for advance use. The ad would be a type display of strong titles with copy as simple as this:

"THE SUSPENSE OF GUNS OF NAVARONE SCREAMS TO NEW HEIGHTS OF EXCITEMENT IN GUNS OF DARKNESS—SOON TO BLAST THE SCREEN WITH A NEW KIND OF TENSION, TERROR AND THRILL!"

In our publicity we'd seek features comparing David Niven in his "Guns Of Navarone" role with his new part in "GUNS OF DARKNESS." And we'd publicize the departure of Leslie Caron from her pixie parts to the completely dramatic role she now plays.

For added publicity mileage, we'd take advantage of the presence of James Robertson Justice in the film's cast. The red-bearded, full Scots-blooded Justice is a dynamic man and actor who makes good copy. But that is as far as we would go in pointing up the international cast. We would not mention that the picture was filmed for the most part on

LESLIE CARON

as Claire...
the innocent
bystander who
suddenly found a
way of life shot out
from under her by
the guns of darkness



**BLASTING
THE SCREEN
WITH A NEW
KIND OF
TENSION,
TERROR
AND
THRILL!**



**GUNS OF
DARKNESS**

DAVID NIVEN

as Jordan...
who ran across
a river and climbed
a mountain straight
up to the sky but
couldn't escape
the guns of darkness



Also starring DAVID OPATOSHU · JAMES ROBERTSON JUSTICE · with IAN HUNTER · JOHN MORTIMER · FRANCIS CLIFFORD · BEN KADISH · THOMAS CLYDE · ANTHONY ASQUITH · PRESENTED BY WARNER BROS.

OPENING DAY is important to every playdate, and this is the ad that has been chosen by the author to kick off the engagement of "GUNS OF DARKNESS." It's a crowd pleaser.

location in Spain. This simply doesn't impress our audiences in Chicago.

Above all, we would avoid any tip-off to the film's basic story line—that it takes place in a fictitious South American Republic.

To sum up, we would sell "GUNS OF DARKNESS" for suspense, for excitement, for a new kind of tension, terror and thrill. We'd sell the title well in advance. We'd sell the picture BIG.

As for the media to use, we prefer to rely first on newspaper ads. We've studied the pressbook ads. They're not all we desire, but we respect the billing commitments restricting the film company in its title treatment.

Our preference, in addition to the teaser ads we advocate, would be #204 and #302 as the weekend advance display ads; then #203, #301, and for opening day, #501.

Of second consideration, we believe radio can be, and should be, a major adjunct to the campaign. But we'd prefer special, punchy teaser spots selling the title and suspense,

**All they did
was save
a life...
and now
they could
never stop
running...**



**LESLIE DAVID
CARON NIVEN**

**GUNS OF
DARKNESS**




BLASTING THE SCREEN WITH A NEW KIND OF TENSION, TERROR AND THRILL!

DAVID JAMES ROBERTSON
OPATOSHU · JUSTICE
WITH IAN HUNTER · JOHN MORTIMER
SCREENPLAY BY
FROM A NOVEL BY EXECUTIVE PRODUCER
FRANCIS CLIFFORD · BEN KADISH
PRODUCED BY DIRECTED BY
THOMAS CLYDE · ANTHONY ASQUITH PRESENTED BY WARNER BROS. 

AD playing up slightly different elements of the film lends freshness to the campaign, and this is one of the best available.

rather than a lengthy spot for an overall story and cast pitch.

We are not selling television short. It is an invaluable medium for some pictures. But the cost raises havoc with a budget, particularly as in this case where we favor ads and radio. Nevertheless, economical I-D spots can impress the title on great numbers of people. But we do not believe it smart to take longer spots simply to sell the cast—unless there's some staggering footage available from Warner Bros for TV.

There you have some of the ammunition it will take to load "GUNS OF DARKNESS" for the box-office, as we see it. We hope we've made our lead point that it will be a sorry showman who has to use this inept apology after his engagement:

"I didn't know 'GUNS OF DARKNESS' had to be loaded."

ATLANTA

This city's largest drive-in, 1,262 car capacity, the Thunderbird opened to the public. Located on a 22-acre tract in Clayton County and partly in Fulton County, the \$250,000 Richards Theatres spot, will play first run. . . . Bill Humpries, formerly with Warner's here and in Jacksonville, Fla., has been appointed a representative for Capital Releasing Company there. . . . Louis Bramblett, Wil-Kin Theatre Supply, and president of the Quota Club, reported on the International Quota Club convention recently held in New Orleans. . . . Mrs. Betty Ready, United Artists staffer, and Charles McGahee were married and spent their honeymoon in Florida. . . . James H. Brown, Theatre Service Company assistant manager, is substituting for Paul W. Smith, district manager, who is on vacation. . . . The Atlanta WOMPI executive board met at the home of its president, Bernice Hinton. . . . Jack Fitzwater, general manager, Bay-Lan Theatres, Tampa, Fla., was released from Tampa General Hospital following successful surgery. . . . P. J. Stones, head, Tampa Bay Theatre, Tampa, Fla., sailed from New York for a tour of Europe. . . . The Jones, Graceville, Fla., formerly operated by Eugene Cellers, has been reopened by Henry Phillips. . . . Jim Partlow, Altamonte Springs, Fla., is now serving as general manager of three Florida theatres recently acquired by Floyd Theatres Circuit. They are the Astor, Orlando, Fla.; State, Gainesville, Fla., and Florida, Ocala, Fla.

BOSTON

More tv competition for Boston first runs and neighborhood houses is being seen here with the acquisition by the Westinghouse outlet here, WBZ-TV, of 300 never seen in Boston on tv before films, including the largest single group of post '48 films, 215 in all. The station plans the first showing of the pictures beginning in mid-September on their six feature film programs across the board all week long. . . . Louis Richmond, veteran exhibitor and operator of the Kenmore, art house here, for 18-years, was honored by the Boston Globe with an editorial on the quality of his pictures. The Kenmore was taken by the state for demolition to make way for the extension of a toll road into downtown Boston. The Boston Globe editorial was headed: "Au Revoir, Not Goodbye." "Quality is a characteristic hard to come by, and once lost, it is hard to regain," the Boston Globe said in the editorial. "For more than 18 years, a motion picture theatre of quality in Boston was the Kenmore, which closed its doors to make way for the turnpike extension. Its owner, Louis Richmond, had pleased an increasing number of customers by avoiding the spectacular and costly but cheap and often vulgar films, and by scheduling instead films that were top quality and could be enjoyed by intelligent grownups. Examples were 'Room at the Top,' 'Our Man in Havana,' 'Carry On Nurse' and 'Marty,' which played 21 weeks at the Kenmore. While most movie theatres suffered from tv's competition, Mr. Richmond showed what could be done. He never had a losing week there, such as Boston has now in losing his well-run Kenmore. Many a discriminating movie-goer will hope that, somewhere else in the Hub, he will soon resume serving the public so delightfully."

Charley Bourdelais, national representative for Coca Cola, is recuperating from surgery at the Jimmy Fund Hospital here.

BUFFALO

Veteran Buffalo showman Dewey Michaels, past chief barker of Tent 7, Variety Club,



Plans for "Jimmy Fund" Children's Cancer Research Foundation collections in Norwalk, Conn., are discussed by, seated, from left, Robert Ruscoe, Palace; Police Chief Max Orlins; George Caron, Norwalk Drive-In; and, standing, Donald Iogha, Norwalk.

and head of Michaels Theatres, will serve as honorary co-chairman at the joint convention of Allied Theatres of New York and New Jersey, Aug. 6-9 at the Concord on Lake Kiamesha, N.Y. Leonard Rosenthal of Albany has been named co-chairman. Two new pieces of important theatrical equipment will be unveiled during the convention, according to Sydney Cohen, president of New York Allied. One is a recently-designed projector lamp-house, built to create sufficient machine light at half today's original cost. The other is a transistor amplifier, capable of being installed in large and small motion picture theatres. Cohen will conduct the convention's Aug. 8 session at which the equipment will be displayed for the first time. Also on the agenda is a discussion of business promotion techniques. Bob Mochrie, MGM sales manager, will be a guest speaker at the convention. . . . Paul Wall, manager, Buffalo MGM branch, has been appointed district chairman for the annual Will Rogers Memorial Hospital fund drive. He will work on the project with William Brett, general manager, Skyway Lakeshore and Niagara Drive-Ins. Early returns indicate area out-doorers will be contributing more than \$2,000 for the fund. . . . There was a large crowd of barkers in attendance at the Welcome to Buffalo luncheon tendered Robert Friedman, new UA local branch manager, staged by Tent 7. Variety Club of Buffalo. Friedman succeeds Burt E. Topal, who now is Boston UA exchange manager. Chief barker James J. Hayes acted as master of ceremonies. . . . Joe Garvey, manager, Granada, Schine de luxe suburbia first-run in north Buffalo, announces that his western New York premiere of "The Miracle Worker," starting Aug. 22, will benefit the International Catholic Deaf Association convention in Buffalo in 1963. . . . Michael Callan, who rose to stardom in "The Interns," the Century's current attraction, was in to thrill the town girls and help promote his hospital melodrama. Manager Charlie Funk arranged a full schedule of radio, tv, and newspaper dates for the star.

CHARLOTTE

The pipe organ at the Carolina, Greensboro, N. C., has come to life again after having been silent since 1948. A year and a half ago, several members of the Greensboro Chapter of the Wurlitzer Organ Club, composed mostly of amateur organists and lovers of organ music, had a look at the big theater organ and concluded that while the task of restoration appeared next to impossible, they would like to have a try at it. Neil McGill, manager of the Carolina, agreed to let them have a go at it. As compensation, if they were suc-

cessful, they would have the privilege of playing it for their own pleasure when the theatre was not showing motion pictures. During the past 18 months, members of the club have worked almost every night after 11 p. m., when the house was closed. Their efforts finally were successful. On July 9 the first concert was played on the organ since it was relegated to the sidelines by "talkies" and sound films. Additional concerts, free to the public, are planned. Nelson Guard, program chairman of the Organ Club, said the organ at the Carolina is believed to be the only theatre organ in North Carolina in playable condition. Others in motion picture houses in other large cities of the state have deteriorated to the point where they were thrown away for junk, he said. . . . Plans were announced for the erection of a 1,000-seat motion picture house in the Park Road Shopping Center at Charlotte, by North Carolina Theatres, which operates the Carolina, Imperial, and Dilworth, Charlotte. Construction will begin this fall and the new theater is scheduled to open in the late spring or early summer of 1963. H. F. Kinsey, president of North Carolina Theatres, said the new house will be designed to seat 1,000 persons in comfort and will be modernistic, with an interior color scheme of gold and white and accents on paneling and ceramics. A large portion of the lobby foyer will be walled in glass and will look out on a garden patio, which in effect will be part of the decor. The lobby will be a story and a half high and will include a carpeted lounge. The house will be the first erected in Charlotte since the Center was built in 1949. It will be the city's largest.

CHICAGO

Harry Teitelbam, Hollywood, films, was here to boost the 92nd meeting of SMPTE to be held at the Drake Hotel from Oct. 1 to 26. . . . Stephen Ladd, retired executive of Acme Motion Picture Projector Co., Elgin, Ill., died. He leaves surviving a wife and son. . . . Vincent Price, motion picture actor, has been named associate art director of the arts departments of Sears Roebuck Co. . . . The Crown, McCormick Place Exposition Hall, will soon boast one of the finest marquees in the country. Funds for the marquee have been donated by Henry Crown, who was behind the building of the new Crown. . . . Jacob E. Litz, veteran projectionist, died while on the job at the Genese, Waukegan, Ill. He leaves surviving his wife, three daughters, and a son. . . . Pine Productions Company has been formed by William H. Brown. The newly formed company will produce films in cooperation with Northwestern University. Student talent will be used to make films where actors, sound engineers, writers, and photographers each have their own job. . . . Roosevelt, one of B and K's Loop houses, is undergoing a complete face-lifting. New front and theater entrances are planned. The movie house will show "The Longest Day" on a reserved seat basis on the same day and date of the premieres in New York and Los Angeles. . . . The Balmoral, a new movie house, is being built on the north side of Chicago. It may not be completed until early next year. The theatre will seat 500 persons. The architect is Jerome Soltan.

CINCINNATI

An "early bird" sneak preview of UA's "The Bird Man of Alcatraz" for Golden Age club members exclusively was held at the Albee at nine a.m. July 16. This is the first time that a "sneak preview" has been extended to the club membership in this city, and a

large group from the approximately 40,000 members were present. Joe Alexander, RKO district manager and Albee manager, said that it was arranged in appreciation for the club's fine patronage and for an added incentive to increase the club's membership. . . . Lou Wiethe, former owner, Valley, and his wife are sending back glowing reports on their European vacation. While in Madrid, they saw the sets for Samuel Bronston's "55 Days in Peking," which Wiethe said were outstanding.

COLUMBUS, O., NEWS—Eric Johnston, president of the Motion Picture Association, will be guest speaker at a luncheon of the Columbus and Franklin County Motion Picture Council Oct. 5 at the Athletic Club. . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, was attending the Institute for Organization Management through Aug. 4 at Syracuse University, Syracuse, N.Y. . . . William Stern, New York office of Loew's Hotels, and Sam Shubouf, manager, Loew's Ohio, recently visited officials of large local plants, acquainting them with the facilities of the hotels. . . . Bingo games at St. Peter's School have been discontinued as a result of a \$300 robbery by two youthful bandits. Thomas O'Reilly, bingo worker, was shot in the neck by one of the bandits. O'Reilly was reported in fair condition. . . . RKO Palace has booked another one-day grand opera film bill for Aug. 15 featuring "Don Giovanni" and "The Ballet of Romeo and Juliet."

DALLAS

Johnny Crawford, young actor who plays Mark, son of the "Rifleman" in the ABC-TV series, arrived here to make a movie in this area. The film, "Indian Paint," based on the novel of the same name by Glenn Balch, will be produced by Grand Prairie Motion Picture Productions, and filmed just outside of Grand Prairie on the property of E. W. Goree, a former mayor of that city. The young Crawford will play the lead, "Little Falcon," in the story of an Indian boy and his pony. . . . The short subject, "Wonders of Dallas," narrated by Greer Garson, opened at the Palace, Majestic, Tower, Esquire, and Village. The 18 minute short subject, part of a series highlighting major United States cities, was filmed in Dallas beginning last fall, with a spring finale. . . . Mrs. James A. Prichard, wife of Allied Artists division manager, died here. She is survived by her husband, two sons, and her mother. . . . Producer-director Irwin Allen brought a print of his latest film, "Five Weeks in a Balloon," for showing to exhibitors of the area. A special screening was held and Allen talked with the exhibitors about the exploitation plans for the picture.

DES MOINES

Robert Gray of Des Moines announced he plans to reopen the State Center by early August. The house has been closed for some time. . . . Adda Beaty, assistant booker at 20th-Fox exchange in Des Moines, is now Mrs. Delbert Maxfield. . . . Marilyn Blaine is the new booker-steno at MGM exchange. . . . DeVona Fulton, who retired in 1959 as secretary at Columbia exchange in Des Moines, died of a cerebral hemorrhage recently. . . . Bert Thomas, B&I booking agency in Des Moines, is now buying and booking for the Iowa, Bloomfield. Harold Rogers is manager of the Bloomfield house.

HOUSTON

There might possibly be a building boom in the offing here. Interstate Theatres, with headquarters in Dallas, is planning to con-



Popular United Artists Philadelphia exchange office manager Elizabeth McCaffrey Ziegler, and bookers Mickey Marrandino and Janet Lewis are seen above in a recent photo. Exhibitors count the trio high on their list of favorite Film Row personalities.

struct a new indoor theatre in Spring Branch, Tex., as soon as the Justic Department approves. There are also plans to build another pair of back-to-back theatres in the Northline Shopping Center on the north side of town. . . . The Mexican singing star Flor Silvestre will be here next Friday for appearances at the Ritz in connection with the picture "Los Lansrrones." She's one of an increasing number of prominent Mexican performers slipped in at Mexican language film houses here. Senorita Silvestre will give two shows Friday and Saturday. . . . Jock Mahoney was here on behalf of "Tarzan Goes to India." . . . The Al-Ray Theatre Co. has extended its number of theatres in the Houston area to five with the recent leasing of the former Avalon. The program policy has been changed from art films to the showing of Mexican product and the name of the theatre changed to Fiesta. A complete remodeling job has been carried out on the theatre front, highlighted by the new sign, and the interior has been painted throughout.

INDIANAPOLIS

Miss Peggy Williams, staffer at the MGM branch, was elected president of WOMPI's 13th chapter at an organizational luncheon conducted here at the Continental Hotel by Mrs. John (Mary) Hart, WOMPI extension chairman from Jacksonville, Fla. Other officers named for the new WOMPI chapter were Mrs. Pat Dowling, United Artists, 1st vice-president; Mrs. Doris Thorpe, Universal, 2nd vice-president; Miss Carol Hanley, MGM, recording secretary; Miss Judy Brown, MGM, corresponding secretary; and Mrs. Betty Merritt, United Artists, treasurer. A total of 15 charter members were on hand at the gathering, reported Mrs. Hart, and she said that Indianapolis distribution branch managers were very helpful in assisting with arrangements for the creation of a new WOMPI chapter. A ceremonial dinner has been scheduled for August 25 at which time the local group will receive its official WOMPI charter.

JACKSONVILLE

Bender A. "Dock" Cawton, Florida Theatre projectionist, has been nominated as a dele-

gate to the IATSE international convention in Las Vegas next September. . . . Lauretha Slaughter, 21, Trenton, Fla., a former staff member at the local 20th-Fox office, died July 5 from injuries suffered in an automobile accident on July 4th near Lake City, Fla. . . . French Harvey, Jr., son of the Florida State Theatres concessions executive, is attending the Officer Candidate School at Newport, R. I. A student at Jacksonville University, young French was one of two members of the local Naval Reserve selected for the honor of attending the school. At the end of nine weeks training, he will attain the rank of a midshipman. . . . Loew's Twin Normandy Outdoorer was the victim of a fire which completely destroyed its east theatre concession stand and equipment. The fire caused an estimated \$12,000 damage. The blaze was believed to have been caused by an electrical short circuit, stated Joe Reichers, concessions manager. A temporary stand was hastily erected and patrons were served without interruption the night of the fire. . . . W. A. "Bill" McClure, Universal manager and president of the Motion Picture Charity Club, said that MPCC's annual family all-day picnic will be held at the rural Burnett Park and Playground on Saturday, July 28. The picnic will be free to all paid-up members and their families. . . . Bob Capps, new Metro manager here, was elected unanimously to serve on the MPCC board of directors, replacing Fred Hull, former local Metro manager who was promoted to head the Dallas branch. . . . Preparations for the MPCC picnic were being handled by a committee chairmanned by Herman Allen.

MEMPHIS

Reporter Edwin Howard in his local movie column: "Theatre owners will need to redesign their marquees to accommodate some of the upcoming films. For instance, Seven Arts is negotiating for movie rights to Broadway's "Oh! Dad, Poor Dad, Mama's Hung You In The Closet and I'm Feelin' So Sad." And the company is at work on "Dr. Strangelove, or How I Learned to Stop Worrying and Love The Bomb." . . . Raco Drive In, Covington, Tenn., has reopened. . . . Southern Theatre Service has closed Rex, Starkville, Miss., and reopened State, Starkville. . . . Exhibitors' Services reports that Uptown, Hayti, Mo., closed. . . . Paul Harrington has requested Film Transit to begin service for Lakeview Drive-In, Hardin, Ky. . . . Richard L. Lightman, vice-president, Malco Theatres, after leaving the Variety Clubs convention in Dublin, visited Rome and the big Cinecitta studio near there. Describing the "Cleopatra" set, he said: "I've seen a few movie sets in my time, but I couldn't believe this. It was staggering—like turning a corner and finding yourself 2000 years back in the past. Yet our guide told us it was nothing compared to the Alexandria set below Anzio." . . . Mrs. Dixie Wallace was installed as president of Better Films Council at the June meeting. She has served the organization in this capacity four previous times. Mrs. Walter S. Davis is first vice-president; Mrs. Victor Robilio, second vice-president; Mrs. Morgan Sheehan, recording secretary; Mrs. James Fay Hall, corresponding secretary; and Mrs. Ruben Tip-

ABBEVILLE, LOUISIANA—"We find that we do get a better light and longer burning than the previous brand of carbons we have used" . . . was the praise given to ROMAN MIRIO CINEMA CARBONS, by F. R. de-Grauw, F & R Theatre Enterprises.

ton, treasurer. . . . Loew's Palace came to the end of a year of Cinerama travel films recently, with "Search For Paradise." The Cinerama house will use repeats, starting with the first film shown here, "This Is Cinerama." Short runs of other Cinerama travelogs will follow. "Wonderful World of the Brothers Grimm" will open on Aug. 28. . . . "Big Red" is the Family-Picture-of-the-Month selected by the Better Films Council, and "Judgment at Nuremberg" is the Adult-Picture-of-the-Month.

NEW HAVEN

Upwards of several hundred representatives from a score of Atlantic Coast cities are expected at the MPTO of Connecticut's annual golf tournament and outing at the Racebrook Country Club, Orange, Aug. 14, according to president George H. Wilkinson Jr., operator of the Wilkinson, Wallingford. This year's co-chairmen are Albert M. Pickus, TOA board

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chairman, and owner-operator of the Stratford, Stratford, and James M. Totman, Stanley Warner New England zone manager. Full committee rosters are to be announced shortly. Attorney Herman M. Levy, TOA general counsel and MPTO of Connecticut executive secretary, will serve as dinner's toastmaster. . . . In a confident mood for future of theatrical exhibition, Colonel Samuel Goldstein, president of Western Massachusetts Theatres, Inc., and his son, Ronald, co-owner of W-M-T, have purchased the Capitol, Pittsfield Mass. first-run, and signed a lease for operation of the Strand, Holyoke, Mass., first-run. Both the Capitol and Strand had been operated by New England Theatres Inc., the AB-PT regional affiliate. The Goldstein interests had sold the Capitol to the New England circuit a decade ago. Colonel Goldstein said that he paid in excess of \$110,000 for reacquisition of the Capitol. Remodeling is anticipated for both theatres. Ronald Goldstein at present is serving in the Marine Corps, as did his father, now a member of the Corps inactive reserve. Addition of the Capitol and Strand to the W-M-T operational roster brings W-M-T properties to 15. The Goldstein interests operate throughout western Massachusetts and southern Vermont. . . . Mrs. Sperie P. Perakos, wife of the general manager of Perakos Theatre Associates, independent Connecticut circuit, has been named to the committee planning the annual Mediterranean Ball, slated for Oct. 27 at Loew's Americana Hotel, New York.

NEW ORLEANS

Mrs. Ethel Hingle, secretary to Lucas Conner, Warners branch manager, has retired. Her departure caused Doris Stevens to move from the cashier's department to the secretary post; Yvonne Brockhoff went from the contract department to the cashier's section;

and Lenette Holland took over the vacancy in the contract department. . . . Mary and Don Kay returned from a trip to Europe. . . . L. C. Montgomery, president, Louisiana Theatre Owners, advised that the Louisiana House Ways and Means Committee voted unanimous approval of House Bill 1024 to reduce the occupational license fees of theatres to conform to the license fees paid by other retail businesses. . . . The local WOMPI is holding a raffle for benefit of its treasury set aside for service activities. Ethel Holton, 20th-Fox, is in charge of ticket distribution. . . . Mrs. Ladis Lazaro, the former Kay Sellers, returned to secretarial duties at Exhibitors Cooperative Service. She was recently married. . . . Vincent Thiebeaux assumed operation of the Musu, New Iberia, La. . . . E. Bourg closed the Rebstock, Golden Meadows. . . . F. F. Goodrow is now handling Continental releases. . . . Mrs. Henry Lazarus is back home after a trip in Europe.

PHILADELPHIA

Paramount exchange and eight other offices in the Fox Building were robbed. . . . Ralph W. Pries, chairman of manpower, Old Newsboys' Day, Sept. 14, co-sponsored by Variety Club Tent 13 and The Philadelphia Inquirer, says that this will be the most important event of its kind ever staged because the Tent is now affiliated with the Children's Hospital, Philadelphia, and eventually they are going to construct a wing to help handicapped children all year round, so it is vital as much money is raised as is possible. . . . Charlie Zagrans, Arrow Film Exchange, was on the sick list and was briefly hospitalized at Einstein Memorial, Northern Division. . . . Gene Gantz, due to illness, was unable to take charge of Altura, handling MGM reissues. . . . Jack Howard was around plugging his new "Covered Wagon Caravan" stereo recording on the Arcade label. . . . National Screen Service was getting set for a final move to Clark Film Service, 29th and Parrish Streets.

SAN ANTONIO

The town's religious and educational leaders attended an invitational screening of U-I's "The Spiral Road" at the Majestic. . . . Lynn Krueger, manager, Majestic, made a business trip to Dallas headquarters of the Interstate Theatre Circuit, representing San Antonio on a publicity campaign. . . . Little Leaguers wearing their baseball caps were admitted free to the annual "Pepsi and Popcorn Appreciation Show" at the Majestic. Boysville and Boys Club members were the guests of the Pepsi-Cola Company. . . . Rock Hudson and Jock Mahoney were recent visitors here in behalf of their latest film releases. Hudson was here for "The Spiral Road" and dined with several local lovelies selected in a contest. Mahoney was here in behalf of "Tarzan Goes to India," in which he is the screen's latest Tarzan. . . . Bill Blankenship, manager, Laurel, operated by the Cinema Arts Theatres, reports a strong bid is being made for art film fans. At present, there is no full time theatre here showing art films. Opening the series of art films was "All Fall Down," to be followed by "Only Two Can Play" and "A Taste of Honey." Blankenship stated that art exhibits are planned in the lobby from time to time. Free coffee is also to be served around 8 and 10 o'clock each evening. . . . Oilman F. Kik Johnson, Fort Worth, Tex., said he and movie actor James Stewart have purchased a 1,125 acre ranch 30 miles from Santa Barbara, Calif. Johnson, board chairman of Ambassador Oil Co., said he and Stewart would use the ranch for breeding thoroughbred race horses.

There are several precautions you
can take to prevent missouts:

Send in your program **EARLY**,

Check your show in **EARLY**,

Notify us of shortages **EARLY**.

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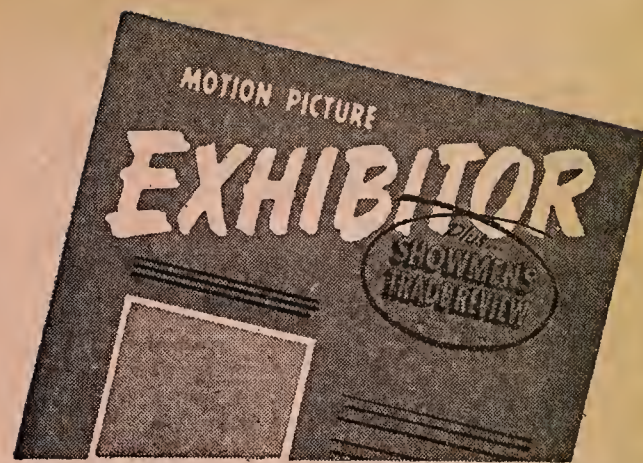
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REVIEWS

The famous pink paper *SAVEABLE SECTION* in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper *SERVICE* indexes to the past 12 months' product, and the alternating every second week pink paper *REVIEWS*, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 68, NO. 8

AUGUST 8, 1962

COLUMBIA

The Best Of Enemies COMEDY DRAMA 104M.

Columbia
(Technicolor)
(Technirama)
(Made in Italy)

ESTIMATE: Entertaining satire on war's futility.

CAST: David Niven, Alberto Sordi, Michael Wilding, Amadeo Nazzari, Harry Andrews, David Opatoshu, Noel Harrison, Ronald Fraser, Bernard Cribbins, Duncan Macrae, Robert Desmond, Kenneth Fortescue, Michael Trubshawe, Aldo Giuffrè, Pietro Marascalchi, Tiberio Mitri, Bruno Cattaneo, Pippo Fazio, Alessandro Ninci. Produced by Dino De Laurentiis; directed by Guy Hamilton.

STORY: British Captain David Niven and flyer Michael Wilding are captured in Abyssinia by the ragged, poorly clothed and fed troops commanded by Italian Captain Alberto Sordi. The two officers have a healthy dislike for each other, although Sordi prides himself on treating the prisoners with military courtesy. Niven and Wilding are permitted by Sordi to escape in an effort to conserve food. They return to the English base with information about a proposed Italian offensive. Niven is ordered to take a heavily armored unit and capture a nearby Italian fort where Sordi's men are heading. The British capture Sordi's band, and Niven feels vaguely uneasy about having "double crossed" the Italian. A group of natives ask Niven for the firearms belonging to the Italians. Niven realizes that the natives mean to kill the Italians and refuses, earning the grudging respect of Sordi. When the Italians prepare to assist in fighting off the natives, this respect is returned. Becoming hopelessly lost in the desert, Niven and Sordi come to understand and like one another, and their troops also reach an understanding. They finally find a road, and believe that they are behind Italian lines. Sordi's delight soon turns to despair as they discover that Allied troops have occupied the area. Sordi and his men are to be imprisoned, but Niven and his troops salute them as brave friends. In the pointlessness of war, two men have come to understand and like one another.

X-RAY: This satire on the pointlessness of war is told from the points of view of two men, both disgusted by warfare and on opposite sides, but alike in many ways just the same. Niven and Sordi make an excellent team, playing well together in the comedy sequences, which abound, and in the more serious scenes as well. Sordi makes a particularly impressive bow in English language films, delivering a finely shaded performance mixing comedy and pathos. The effort will probably be appreciated best by discriminating audiences, although the laughs and the action sequences make it quite acceptable for general patronage as well. Photography, direction, and production are of high quality, and color helps. This is good film fun, with a few biting things to say about war. It can be enjoyed, therefore, on one or more levels. The various military misadventures generate laughs, and the anti-war message may pro-

voke thought. Some tightening would have helped since the film tends to be talky in spots.

TIP ON BIDDING: Fair program rates.

AD LINES: "They Came To Fight . . . And Stayed To Laugh"; "Laugh With A Lump In Your Throat As Two Of The Most Unlikely War Heroes Ever Square Off For Film Fun."

Damn The Defiant

DRAMA
101M.

Columbia
(English-made)
(CinemaScope) (Eastman Color)

ESTIMATE: Interesting drama of men and ships of yesteryear.

CAST: Alec Guinness, Dirk Bogarde, Maurice Denham, Anthony Quayle, Nigel Stock, Tom Bell, Richard Carpenter, Murray Melvin, Peter Gill, Victor Maddern, David Robinson. Produced by John Brabourne; directed by Lewis Gilbert.

STORY: Captain Alec Guinness is the commander of HMS Defiant, and although he is a tough and experienced sea captain, he is responsive to the difficulties created by the conditions under which his men serve. While his crew roams the streets seeking victims to press into service, he receives his orders from the admiral, who is also sympathetic to the demands and conditions imposed on the men. The crewmen, led by Anthony Quayle and Tom Bell, prepare a petition of grievances, and it is evident that there is a mutinous move afoot that will involve the whole fleet aimed at securing redress of the men's grievances. Guinness boards the vessel together with his son, David Robinson, who is being enrolled as a junior midshipman, and Guinness impresses on him that he will have to be treated as are the others once they are aboard. Second in command is wily and hostile Dirk Bogarde, who has influence with the Admiralty. Guinness learns that other officers with whom he served did not fare well after their voyages, and the relationship between the two officers grows worse. As the voyage gets under way, the men grow to hate Bogarde for his sadism and ill-treatment. Bogarde sees a way to get at Guinness through his son, whom he orders punished for a number of imaginary offenses, and Guinness bows, allowing Bogarde freedom in the running of the ship. They fail to find the fleet with whom they were supposed to rendezvous but come across a French warship escorting a merchantman. They do battle and defeat the French, capturing both vessels. Guinness sends them back with skeleton crews which include his son, which is a way to get him away from Bogarde. Guinness once again resumes active command. Another encounter with a Venetian armed vessel results in Guinness' arm being shattered with amputation necessary and Bogarde again resumes his oppressive command. On board is an important advisor to Napoleon carrying plans for the invasion of England. Bogarde's cruelty incites the crew to mutiny and they take over. Guinness persuades leader Anthony Quayle to return to England with the invasion material. Arriving at the fleet's anchorage, they find that the crews have mutinied, and the Admiralty has agreed to meet the demands of the crews. Full pardons are granted to all. When Tom Bell learns that the officers are to

be released unharmed, he kills Bogarde, and the crew realizes that they are in real trouble. They are about to sail away when the French fleet attacks with a fireship being headed for the vessel of the admiral. Theirs is the only ship capable of turning the fireship away, which they do, enabling the others to raise sail and rout the French. Bell and Quayle are killed, and with the mutineers absolved, the Defiant prepares to anchor.

X-RAY: A talented cast results in an exciting drama of the sea in the days when freemen were plucked off the streets of London and pressed into the naval service of the Crown. The film holds interest well, with naval, as well as dramatic conflicts. For those in the know, the "names" of Guinness, Bogarde, and Quayle offer much and they won't be disappointed, although more editing might have made the film even more attractive. Performances, direction and production are all quality, and the use of color is also of value. With "names" and its origin, the film could also bid for art and specialty spots, though its general appeal for all ages and audiences make it suitable for most situations. The screenplay is by Nigel Kneale and Edmund H. North based on the novel "Mutiny," by Frank Tilsley.

TIP ON BIDDING: Program rates.

AD LINES: "Action and Adventure On The High Seas"; "An Engrossing Tale Of Men And Ships."

MGM

Two Weeks In Another Town

DRAMA
107M.

MGM
(CinemaScope) (Color)
(Partially filmed in Italy)

ESTIMATE: Dramatic, name-packed adult yarn.

CAST: Kirk Douglas, Edward G. Robinson, Cyd Charisse, George Hamilton, Dahlia Lavi, Claire Trevor, Rosanna Schiaffino, James Gregory, Mino Doro, Stefan Schnabel. Produced by John Houseman; directed by Vincente Minnelli.

STORY: Former Hollywood star Kirk Douglas leaves a sanitarium after three years treatment for a physical and mental breakdown following a disastrous marriage, alcoholism, and a serious automobile wreck. Uncertain as to his plans or the state of his health, he flies to Rome to accept a small part in a picture being shot by one-time great director Edward G. Robinson. He is greeted with a great deal of fanfare, but soon learns Robinson is in trouble, with the film behind schedule and his directorial talent seemingly gone. The sound of the film must be redubbed since star Rosanna Schiaffino speaks no English. In addition, leading man George Hamilton is acting up, refusing to cooperate and scornful of the film's merits. Douglas agrees to handle the dubbing job and meets beautiful young Italian Dahlia Lavi. He finds peace with her, but runs across ex-wife, actress Cyd Charisse, beautiful, spoiled, and determined to recapture Douglas whose life she nearly ruined before. His idyllic romance with Lavi comes to an end as she admits her love for the troubled Hamilton. Robinson's

wife, Claire Trevor, accuses the director of having an affair with Schiaffino, and Robinson suffers a heart attack. He pleads with Douglas to take over direction of the film, and Douglas drives himself and the cast unmercifully to turn out a good film on schedule. He coaxes a brilliant performance out of Hamilton, while reshooting much of Robinson's work. Instead of being grateful, Robinson is turned against Douglas by Trevor. Douglas has learned that he is cured and that he has a fine future as a director. He has also freed himself of the unhealthy hold Charisse had on his emotions. He departs alone for Hollywood and a new future.

X-RAY: This lushly filmed drama features a host of excellent names, delivering fine performances, plus some highly interesting newcomers, particularly lovely Dahlia Lavi, for whom a bright cinema future seems assured. The film will appeal most to sophisticated audiences who like their dramatic fare on the adult side. Most of the characters are unsympathetic, and it is difficult to generate concern for their problems, although Douglas is a notable exception. This would seem to be a fault of the literary property on which the film is based rather than of the picture, which benefits from high-quality production and direction, as well as the top notch cast. Photography is excellent, and some of the situations intensely dramatic and provocative. On the whole, it is a good dramatic effort whose appeal is likely to be somewhat limited. The fact that it deals with backstage movie life could increase its public appeal. The screenplay is by Charles Schnee, from the novel by Irwin Shaw.

TIP ON BIDDING: Better program rates.

AD LINES: "A Compelling Story Of Conflict, Love, And Revenge . . . Now A Motion Picture Of Shattering Realism And Intensity" "The Story Of A Man's Search For Himself, Those Who Helped, And Those Who Hindered."

20th-FOX

Five Weeks
in a Balloon

COMEDY MELODRAMA
101M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Highly entertaining entry.

CAST: Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Richard Haydn, Barbara Luna, Billy Gilbert, Herbert Marshall, Reginald Owen, Henry Daniell, Mike Mazurki, Chester the Chimp. Produced and directed by Irwin Allen.

STORY: In 1862, Professor Cedric Hardwicke and his assistant, Fabian, try to convince Richard Haydn that his Royal Geographic Institute should finance the exploration of uncharted East Africa by balloon, but he refuses. An American newspaper publisher offers to pick up the tab if his nephew, Red Buttons, is permitted to go along and report for his chain of newspapers. Hardwicke accepts, and on the eve of his departure, he is summoned to the office of the Prime Minister of England, Herbert Marshall. The latter asks his help in a secret project. It seems that international slave traders in Africa are rushing a party inland in Africa to claim a vast territory England wants to keep free and to develop. Since England has outlawed slavery, the loss would be of moral as well as national importance. Hardwicke's party is the only one capable of beating the slavers to the area and claiming it for England. The takeoff point is to be Zanzibar, where Buttons gets into trouble rescuing slave Barbara Luna, and the natives and armed guards give chase. Hardwicke is also confronted with Haydn, who is to accompany the balloon as an official observer of Marshall's. They get away before the howling mob can destroy the balloon and find that Luna has stowed away. A storm damages the balloon and they land in the country governed by sultan Billy Gilbert. Natives implore Hardwicke to cure

Gilbert of an illness, and they find that he is only dead drunk. They revive him and are asked to a feast, which is interrupted by the appearance of slave trader Peter Lorre dragging in captured slave Barbara Eden, an American missionary school teacher. They get away with her, but Lorre manages to hang onto the balloon and is taken aboard as a prisoner. A treacherous sand storm forces the balloon to land at an oasis where Tuaregs capture Hardwicke, Haydn, Eden, and Luna. The three whites are to be put to death while Luna will be sold in the market place. Buttons, Lorre, and Fabian buy her and rescue the others before they can be put to death. The balloon is damaged, but they manage to reach their goal as the slave traders also appear. They outwit them and Buttons plants the flag. The future looks bright for the adventures, with Buttons and Eden and Fabian and Luna planning to see more of each other in the future.

X-RAY: To be found here are high adventure, romance, comedy, spectacle, action—all the ingredients that go into the making of a hit, which this should certainly be. The fun-filled entry holds audience interest all the way; the cast is great; and the direction and production values are in the better category. All this and a tremendous pre-selling campaign plus all the natural stunts and tie-ins that are available to showmen-exhibitors indicate a bright future for the release, which is further enhanced by the use of color and CinemaScope. There is also a catchy tune based on the title, which should prove an asset in the selling. Incidentally, a special bow is in order for the special photographic effects, which also add to the value of the release. The screenplay is by Charles Bennett, Irwin Allen, and Albert Gail, and is based on the work by Jules Verne.

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Most Fabulous Adventure-Comedy Of All Time"; "High Adventure And Fun As Never Before."

UNIVERSAL

No Man Is An Island

DRAMA
114M.

U-I

Filmed in the Philippines

ESTIMATE: Interesting drama.

CAST: Jeffrey Hunter, Marshall Thompson, Barbara Perez, Joseph De Cordova, Burt Olivar, Ronald Remy, Paul Edwards, Jr., Rolf Bayer, Vicente Liwang, Fred Harris, II Bert Avellana, Chichay. Written, produced and directed by John Monks, Jr., and Richard Goldstone.

STORY: U.S. Navy radioman Jeffrey Hunter is awaiting passage back to the U. S. from Guam and a discharge, but Pearl Harbor is attacked by the Japanese and his evacuation is delayed. When the Japanese invade the island, Hunter and several others take to the hills and hiding, but the others are eventually killed by the enemy. Hunter finds refuge in a hospital and church run by father Joseph de Cordova. He helps Hunter issue bulletins on the progress of the war until the Japanese track him down and take de Cordova away after burning the hospital. An assistant prevents Hunter from surrendering, and he is led to a hidden cave atop a mountain by Burt Olivar. During his months of hiding he is kept supplied with food by Olivar's attractive young daughter, Barbara Perez, and from information he receives he is able to keep track of the movements and gun installations of the enemy. When a Navy vessel finally ventures into neighboring waters, Hunter is able to warn it of a hidden gun. At night, he is asked for identification, and he asks to be picked up with important information. He makes a run for shore and eludes a Japanese patrol. His information helps to destroy the enemy and recapture the island. After the war, he returns to his Guam hideout for a reunion with his friends and with

Perez in particular.

X-RAY: There's quite a bit of drama and intrigue to be found in this entry that was competently filmed in the Philippines, and interest is fairly well maintained although a slight bit of editing might have heightened the suspense. Still, it emerges as a good entry for the show with the "names" of Hunter and Thompson to help and adequate cast performances. The direction and production values are efficient. The screenplay is based on the experiences of George R. Tweed, USN, during World War II.

TIP ON BIDDING: Okay program rates.

AD LINES: "An Adventure Thriller That Is True"; "A Thrilling Behind-the-Lines War Story."

MISCELLANEOUS

Jacktown

MELODRAMA
62M.

Pictorial Int. Products Inc.

ESTIMATE: Okay dualler.

CAST: Patty McCormick, Richard Meade, Russ Paquette, Douglas Rutherford, Mike Tancredi, Johanna Douglas, John Anthony, Gordon Grant, Alice Gordon, Harry Newman, George F. Taylor. Written, produced, and directed by William Martin.

STORY: Richard Meade and Russ Paquette, both 21, are engaging in petty theft and stick-ups. Meade's parents can't understand why he doesn't get a job. A policeman catches him with a girl in the back seat of his car, and he is arrested for statutory rape. He is incensed because the girl had cooperated but concealed from him the fact that she was only 15. In jail while feeling he has been unjustly convicted, Meade violates the convicts' "code of ethics." As they react, he finds himself in a dangerous spots. Sympathetic warden Douglas Rutherford alleviates the crisis by putting him to work as his private gardener. He meets Rutherford's social worker daughter, Patty McCormick, and they fall in love. When Rutherford discovers the budding romance, he has Meade transferred to chauffering outside the prison. While thus engaged, a convict he is driving tries to escape from a guard. In the excitement, Meade panics and seeks refuge with McCormick. She convinces him he should return to prison voluntarily, and he realizes that justice is being done and he should be punished for his crimes. McCormick will wait for him.

X-RAY: This low budget programmer is unusually well photographed. The entire film was made on location at Jacktown, used locally as the name for the Southern Michigan Prison at Jackson, the largest penal institution in the world. Incorporated are news reel shots of the famous 1952 riots. The film should have unusual appeal locally. While the plot is not too original, this conveys a certain sincerity. Most of the cast never appeared before a camera before, and producer-director-author Martin has managed to evoke naturalness in each performance, including that of George F. Taylor, who is Michigan's Oakland County prosecutor. This is beamed at teen-agers and it could be it will reach that segment with its message. There are some excellent action scenes.

AD LINES: "A Story So Bold It Will Affect Every Parent and Teenager"; "Behind The Walls Of The World's Largest Prison."

FOREIGN

A Coming-Out Party

COMEDY
98M

Union Films
(English-made)

ESTIMATE: Fun-filled import.

CAST: James Robertson Justice, Leslie Phillips, Stanley Baxter, Eric Sykes, Richard Wattis, Godfrey Winn, Colin Gordon, John Le

Mesurier, Jeremy Lloyd, Peter Myers. Produced by Julian Wintle and Leslie Parkyn; directed by Ken Annakin.

STORY: Prominent scientist James Robertson Justice is being given the British version of "This Is Your Life," and he recalls on stage how he met the various people that are introduced to him. Back in 1942, humorless and curt to the point of rudeness, Justice boards a bomber in the costume of a Royal Naval officer to observe how some of his special equipment is working during a bombing raid over Germany. He falls through a hole in the plane and is captured after landing. All he gives his captors is his assumed name and rank. Transferred to a prison camp, he still keeps his identity a secret while coping with some of the "idiots" around him, such as Leslie Phillips, Jeremy Lloyd, Peter Myers, and Stanley Baxter. Justice lands in confinement when he strikes the camp commandant, also played by Stanley Baxter. His quick release and the fact that he speaks German makes his room-mates suspicious of him. These are alleviated when the senior British officer appears to announce that the Prime Minister has requested that the escape and return of Justice receive top priority. Justice, not impressed with plans for his freedom, lets it be known that he broke out with two others, but he goes into hiding in a tunnel under his hut until the pair of escapees are recaptured. After this, he plans on impersonating one of three Swiss inspectors when they are due to arrive for their semi-annual camp inspection, and leave while they are kept busy. He chooses Phillips and Lloyd to accompany him, since there are three inspectors, while Baxter will impersonate the commandant while the real official is occupied elsewhere. The plans are finalized, the clothes made, and passes are forged until a Gestapo agent appears on the scene who knows Justice. He almost queers the escape, but is gotten out of the way. All three escape successfully, and they and others are reunited on the tv program with Justice.

X-RAY: Combining a bit of the fun and type of situations found in "Stalag 17," plus some of the routines of the once-popular tv and radio show, "This Is Your Life," and also including some zany scenes and dialogue that are hand-tailored for humour, this import seems ready to make lasting impressions on audiences seeking the light and the amusing in their screen fare. The performances are good, with James Robertson Justice particularly effective as the know-it-all scientist. Direction and production are superior. When audiences tire of laughter, there are also bits of suspense to keep them on edge. All in all, it's an effective entry for either the art spots or the regulation houses where British comic films have played before. The original screenplay is by Jack Davis and Henry Blyth.

AD LINES: "Don't Miss This Party—There's Fun For All"; "Chase Your Blues The Fun-Filled British Way."

The Girl Chasers

DRAMA
76M.

(Ajay Film Company)

(French-made) (Dubbed in English)

ESTIMATE: Well made and enacted Parisian vignettes.

CAST: Jacques Charrier, Anouk Aimee, Dany Carrel, Dany Robin, Belinda Lee. Directed by Jean-Pierre Mocky.

STORY: Jacques Charrier, footloose youth seeking a pickup on the streets of Paris, joins with a frustrated, somewhat bashful fellow, who goes with him on his search. They reject one girl for being too young, another for being a professional, a third because she is a cripple. They crash a wild Bohemian type party, where Belinda Lee makes quite a play for Charrier. Charrier and his new friend wind up, as they started, still girl chasing. But the friend seems to have caught a permanent attachment with a sweet young thing.

X-RAY: Evidently patterned on the alleged "new wave" of the French cinema, this satire presents several vignettes of the adventures of girl chasers in the Paris night. It has been

expertly directed and convincingly enacted and affords a fast movie excursion into the night life of Paris streets. The dubbing has been expertly done, and while hardly for the kiddies, it is amusing in spots, poignant in others, and sexy in a few. It is an unusual and novel entry for the art and specialty spots.

AD LINES: "Sex Is The Source, The Force, and The Goal Of The Game"; "An Excursion Into The Night Life Of Paris."

Hunza—The Himalayan Shangri-La

TRAVEL
60M.

ESTIMATE: Interesting travel film. International Film Ent. (Eastman Color)

CREDITS: Written by Renee Taylor; produced and directed by Zygmunt Sulistrowski.

STORY: This is a camera record of an expedition to Hunza, practically inaccessible small mountain state in West Pakistan. Shown are the gorgeous mountain scenery, the peaceful natives, the ruler, their sport, which resembles polo, and panning for gold and other customs. Natives live to be over 120 years old, and men of 90 father children. Primitive and backward, they live in peace, harmony, and brotherly love. A trip through the mountains in jeeps meets with a rock slide among other difficulties as the dangerous mountain passes lead into the valley.

X-RAY: Best suited for specialty houses, this well made, colorful, and authentic travelogue takes one to the roof of the world, a real-life utopia, and should prove an interesting filler. The film is absolutely clean and should be good for school tie-ups, etc.

AD LINES: "Actually Filmed In The Valley Of Eternal Love And Peace"; "A Breathtaking Expedition To The Roof Of The World—A Real-Life Utopia!"

Marizinia

MELODRAMA
80M.

(International Film Ent.) (Eastman Color) (Made in South America)

ESTIMATE: Okay art house filler.

CAST: John Sutton, Zygmunt Sulistrowski, Gina Albert, Cekebeg Costa, Eugenio Carlos. Produced and directed by Zygmunt Sulistrowski.

STORY: Gina Albert is saved from the surf by a native fisherman. A fish famine is blamed on the girl by superstitious natives, but her savior will not listen to them and shields the girl. As the situation worsens, the girl finally escapes the angry wrath of a native mob intent on forcing her back to the sea. Later, Albert joins explorers John Sutton and Zygmunt Sulistrowski on a trek into the Amazon River jungle. Sulistrowski saves her from drowning, and after many adventures, she chooses him instead of Sutton.

X-RAY: This adventure opus is really in two segments. The first is based on a native legend, and the second is bound to impress due to the authenticity of its jungle sequences. The story by Anita Manville and Austin Green is merely a thread to hang the action of the trek together. Acting is adequate, but the scenery is wonderful, with shots of jungle beasts, natives, etc. The color is very good, and this should prove satisfactory filler for the art and specialty houses.

AD LINES: "Was She Real Or Evil?"; "The Splendor and Majesty Of The Amazon; The Mystery Of The Ancient Jungle."

Money, Money, Money

COMEDY MELODRAMA
100M.

Times Films (French-made) (English titles)

ESTIMATE: Entertaining import for art spots.

CAST: Jean Gabin, Bernard Blier, Ginette Leclerc, Balpetre, Maurice Biraud, Martine

Carol, Frank Villard, Francoise Rosay, Clara Gansard, Heinrich Gretler. A Jacques Bar Presentation; a Gilles Granzier film; production director, Jacques Juranville.

STORY: When Bernard Blier is driven out of the prostitution business by a government crackdown, he succumbs to the suggestion of Frank Villard that they engage in counterfeiting, using the talents of ace engraver Maurice Biraud, husband of Martine Carol, with whom Villard has been having an affair. Blier decides to try and interest one of the masterminds of the counterfeiting racket in the scheme, Jean Gabin, who has been living a life of ease in South America. Gabin refuses but eventually agrees to come and take a look. He is intrigued and agrees to boss the operation for a 50 per cent take. The others are resentful of his share and figure on making more currency than called for, thus doublecrossing him. Gabin is too clever and at the film's conclusion, he double-crosses them all when he, the engraver, and the money leave on a plane for his place in South America, leaving the others with nothing but recriminations.

X-RAY: Here is a pleasant divertissement that should entertain most viewers, with Gabin getting a chance once again to show what a fine actor he is. The others support him ably; the story holds interest all the way; and direction and production are good. Incidentally, there are some nice views of Paris to further enhance the release. Story based on novel by Albert Simonen, with screenplay by Albert Simonen, Michel Audiard, and Gilles Grangier.

AD LINES: "When Amateurs Try To Double Cross The Master Crook Of Them All They Wind Up In Hot Water"; "A Double-Cross That Is Funny And Entertaining."

Paradisio

NOVELTY
82M

Fanfare (Partly in 3-D) (Made in Europe)

ESTIMATE: Amusing but over-long nudie novelty.

CAST: Arthur Howard, Eva Waegner. Produced by Jacques Henrici.

STORY: British professor Arthur Howard receives from a Munich scientist a pair of "magic spectacles" that see fully dressed people unclothed. He is trailed by Russian spy Eva Waegner. Although he has the glasses, the trail leads to Germany, Paris, Venice, and Florence, and Berlin, where other scientists are found murdered, and where Howard has amusing experiences testing the glasses on unsuspecting and attractive girls. After a chase through the canals of Venice, etc., Howard finally outwits Waegner and her burly companions and finishes his holiday on the Riviera, where he researches the effect of sun, surf, and continental lovelies on the sensational lenses.

X-RAY: Shot on location all over Europe, this novelty provides its kicks by the audience using the 3-D glasses whenever Arthur Howard uses his. The results are startling in a nudist way and the experience should prove good fun. The motor-scooting Howard is certainly kept moving during the lengthy chase. Photography and special 3-D effects are good. Where exploitation and nudie type of product are in order, this one should prove better than others of its type. Certainly, it is less salacious despite the questionable theme.

AD LINES: "The Uniqueness of Nudity In 3-D"; "Continental Beauties In The Magic Of Third Dimension."

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ALPHABETICAL GUIDE TO 305 Features Reviewed

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Call Me Genius—105m.—For.	4878	Horror Chamber of Dr. Faustus, The		Nearly A Nasty Accident—86m.—U-I	4923	Tender Is The Night—146m.—Fox	4898
Cape Fear—105m.—U-I	4914	—84m.—For.	4942	Night Affair—92m.—For.	4879	That Touch Of Mink—99m.—U-I	4935
Capture That Capsule—73m.—Misc. .	4935	Harold Lloyd's World of Comedy—94m.		Night Of Passion—see During One Night		Then There Were Three—74m.—Misc. .	4909
Cash On Demand—77m.—Col.	4929	—Misc.	4915	Ninth Circle, The—90m.—For.	4867	13 West Street—80m.—Col.	4929
Cat Burglar, The—64m.—UA	4874	Hellions, The—87m.—Col.	4913	Night Creatures—81m.—U-I	4934	Three On A Spree—83m.—UA	4866
Children's Hour, The—109m.—UA	4894	Hell Is For Heroes—90m.—Para.	4933	No Love For Johnnie—110m.—Emb. .	4895	Three Stooges In Orbit, The—87m.—	
Cinderella—80m.—For.	4895	Hey, Let's Twist—80m.—Para.	4902	No Man Is An Island—114m.—U-I .	4962	Col.	4953
Claudeille Inglish—99m.—WB	4866	Hitler—107m.—AA	4913	Notorious Landlady, The—123m.—Col.	4949	Three Stooges Meet Hercules—89m.—	
Colossus of Rhodes, The—128m.—		Horizontal Lieutenant, The—90m.—		Not Tonight, Henry—65m.—Misc.	4871	Col.	4901
MGM	4889	MGM	4921	O		Throne Of Blood—105m.—For.	4892
Comancheros, The—107m.—Fox	4882	House Of Bamboo—102m.—RE.—Fox .	4869	One Plus One—115m.—Misc.	4867	Through A Glass Darkly—91m.—For. .	4919
Coming-Out Party, A—96m.—For.	4962	House Of Women—85m.—WB	4927	One, Two, Three—108m.—UA	4890	Thunder Of Drums, A—97m.—MGM .	4865
Concrete Jungle, The—86m.—For.	4941	Hunza—The Himalayan Shangri-La—		Only Two Can Play—106m.—For.	4908	Time Bomb—92m.—AA	4925
Confessions Of An Opium Eater—82m.		60m.—For.	4963	Outsider, The—108m.—U-I	4895	To Hell And Back—106m.—RE.—U-I .	4871
—AA	4925	Hustler, The—135m.—Fox	4869	P		Too Late Blues—100m.—Para.	4902
Couch, The—89m.—WB	4909	I		Panic In Year Zero—95m.—A-I	4949	Tomorrow Is My Turn—118m.—For .	4911
Counterfeit Traitor, The—147m.—		I Bombed Pearl Harbor—91m.—For. .	4911	Paradisio—82m.—For.	4963	Town Without Pity—105m.—UA	4875
Para.	4922	Immoral West, The—63m.—Misc.	4954	Paris Blues—98m.—UA	4874	Trapeze—105m.—UA—Reissue	4939
Creature From The Haunted Sea, The—		i Like Money—81m.—Fox	4938	Phantom Of The Opera, The—84m.—		Trojan Horse, The—105m.—For.	4955
60m.—Misc.	4883	Important Man, The—99m.—For.	4954	U-I	4951	Trunk, The—72m.—Col.	4873
D		Incident In An Alley—83m.—UA	4918	Phantom Planet, The—82m.—A-I	4957	Twenty Plus Two—102m.—AA	4881
Damn The Defiant—101m.—Col.	4961	Information Received—77m.—U-I	4930	Pigeon That Took Rome, The—101m.—		20,000 Eyes—61m.—Fox	4926
Das Dreimaederlhaus—102m.—For. .	4890	Innocents, The—99m.—Fox.	4894	—Par.	4953	Twist All Night—85m.—A-I	4917
Day The Earth Caught Fire, The—90m.		Interns, The—120m.—Col.	4945	Pinocchio—86m.—Buena Vista—RE. .	4901	Twist Around The Clock—82m.—Col. .	4897
—U-I	4903	Intruder, The—80m.—Misc.	4939	Pirates Of Blood River, The—87m.—		Two Little Bears, The—81m.—Fox. .	4894
Day The Sky Exploded, The—80m.—		Invasion Quartet—87m.—MGM	4865	Col.	4957	Two Weeks In Another Town—107m.	
For.	4910	It Happened In Athens—92m.—Fox .	4950	Pirates Of Tortuga—97m.—Fox	4874	—MGM	4961
Dead To The World—87m.—UA	4906	It Takes A Thief—91m.—For.	4951	Pocketful Of Miracles—136m.—UA .	4882	U	
Deadly Duo—67m.—UA	4906	J		Poe's Tales Of Terror—90m.—A-I .	4945	Underwater City, The—78m.—Col. ...	4905
Delicate Delinquent, The—101m.—Par.		Jack The Giant Killer—94m.—UA	4953	Premature Burial—82m.—A-I	4917	V	
—RE.	4958	Jacktown—62m.—Misc.	4962	Prisoner Of The Iron Mask, The—80m.		Valiant, The—80m.—UA	4950
Desert Patrol—78m.—U-I	4899	Jessica—112m.—UA	4918	—A-I	4905	Valley Of The Dragons—79m.—Col. .	4877
Devil At Four O'Clock, The—126m.—		Journey To The Seventh Planet—80m.		Pure Hell Of St. Trinians, The—94m.—		Victim—100m.—For.	4911
Col.	4869	—A-I	4897	For.	4879	View From The Bridge, The—110m.—	
Devil's Eye, The—90m.—For.	4878	Judgment At Nuremberg—189m.—		Purple Hills, The—60m.—Fox	4926	Misc.	4907
Devil's Partner, The—70m.—Misc. .	4883	UA	4878	Purple Noon—115m.—For.	4891	Vikings, The—114m.—UA—Reissue .	4939
Devil's Wanton, The—72m.—Emb.	4935	Jules and Jim—105m.—For.	4942	Q		Viridiana—90m.—For.	4931
Doctor In Love—93m.—For.	4924	K		Queen Of The Pirates—80m.—Col. .	4929	W	
Don't Knock The Twist—87m.—Col. .	4925	Kid Galahad—95m.—UA	4958	Question Seven—107m.—For.	4876	Walk On The Wild Side—114m.—Col..	4905
During One Night (Night Of Passion)		King And I, The—133m.—Fox—RE. .	4903	R		War Hunt—81m.—UA	4923
—82m.—For.	4942	King Of Kings—163m.—MGM	4877	Rawhide Years, The—85m.—RE.—U-I	4871	Weekend With Lulu, A—91m.—Col. .	4930
E		Kitchen, The—74m.—For.	4891	Reprise—110m.—AA	4921	West Side Story—155m.—UA	4870
El Cid—186m.—AA	4893	L		Ride The High Country—94m.—MGM .	4933	What A Carve Up—87m.—Emb.	4953
End Of Desire—86m.—For.	4959	La Belle Americaine—100m.—For. ...	4907	Risk, The—81m.—For.	4879	White Christmas—120m.—Para.—RE. .	4865
Enemy Below, The—98m.—RE.—Fox .	4869	Ladi A Dog—98m.—WB	4931	Road To Hong Kong, The—91m.—UA. .	4938	Whistle Down The Wind—98m.—Misc. .	4904
Erotica—61m.—Misc.	4914	La Notte—120m.—For.	4915	Rome Adventure—119m.—WB	4919	Wild For Kicks—92m.—For.	4912
Errand Boy, The—92m.—Para.	4906	La Notte Brava—96m.—For.	4911	Roses For The Prosecutor—92m.—For.	4879	Wild Harvest—80m.—Misc.	4907
Escape From Zahrain—93m.—Para. .	4938	Last Of The Vikings, The—102m.—		Roman Spring Of Mrs. Stone, The—		Wild Westerners, The—70m.—Col. .	4953
Everything's Ducky—81m.—Col.	4881	For.	4942	104m.—WB.	4890	Womanhunt—70m.—Fox	4922
Experiment In Terror—123m.—Col. .	4917	Last Year At Marlenbad—99m.—For. .	4919	S		Wonderful World Of The Brothers	
Explosive Generation, The—89m.—UA	4870	Lawless Breed, The—83m.—RE.—U-I	4870	Sad Sack, The—98m.—Par.—RE.	4958	Grimm, The—129m.—MGM	4958
		Les Liaisons Dangereuses—105m.—		Safe At Home—83m.—Col.	4926	Wonders Of Aladdin—93m.—MGM .	4881
		For.	4891	Sail A Crooked Ship—88m.—Col.	4897	World By Night No. 2—118m.—WB .	4954
		Light In The Piazza—105m.—MGM .	4898	Saintly Sinners—78m.—UA	4907	World By Night—80m.—WB	4850
		Lisa—112m.—Fox	4934	Samar—89m.—WB	4927	World In My Pocket—93m.—MGM .	4914
		Lolita—152m.—MGM	4946	Sand Castle, The—70m.—Misc.	4867	X	
		Lonely Are The Brave—107m.—U-I .	4930	Saskatchewan—88m.—U-I—Reissue .	4939	X-15—106½m.—UA	4885
		Lost Battalion—83m.—A-I	4897	Satan In High Heels—93m.—Misc. .	4923	Z	
		Lover Come Back—107m.—U-I.	4895	Satan Never Sleeps—124m.—Fox	4914	Zazie—86m.—For.	4915
				Season Of Passion—92m.—UA	4875	Zotzi—87m.—Col.	4938
				Second Time Around, The—99m.—Fox	4882		
				Secret File: Hollywood—84m.—Misc. .	4883		
				Secret Of Deep Harbor—70m.—UA .	4875		



AUGUST 8, 1962

SECTION THREE
VOL. 68, NO. 8

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

D | MERCHANTS

NUMBER D21

Kennel Cooperates On Disney Film

THEATRE: Holiday,
ADDRESS: Canoga Park, Cal.
MANAGER: Stan Livingston

As soon as we obtained Buena Vista's—Walt Disney's "Big Red" we immediately contacted the Haleridge Kennels in Canoga Park. They, in turn, donated a four month old Irish setter related to one of the puppies shown in the whelping scene of the picture. The dog was registered by the American Kennel Club and was worth \$150.

The Valley Green Sheet, the valley's most successful newspaper, cooperated with pictures and stories promoting the film, the kennels as well as the Irish setter breed.

The kennels printed 2500 flyers with a picture of many of the puppies appearing in the picture.

The dog was given to an approved family through a drawing that was held opening day.

"Yakko", the clown, was contacted and in turn brought his Irish setter for a terrific stage performance. At the same time, an obedience show was put on for the benefit of the children showing the proper way dogs should act under various circumstances.

The kennels also brought out "Princess Cenna", who played "Molly", the female canine star of the film. After the show she autographed flyers for the children—by paw-print, of course.

A lobby display consisted of all the ribbons won by the kennels and was kept up for the run of the picture. This was one of the healthiest promotions it has ever been my pleasure to put on in 15 years.



D. B. Mawditt, manager, A.B.C. Cinema, Halifax, England, recently enlisted the aid of the Halifax Charity Gala Queen, a Miss Greenwood, in one of the most daring film publicity stunts ever put into operation in England—a kidnapping to center attention on "Operation Snatch."

ascertain where the young lady worked and at what time she commenced and finished. Also, I was naturally supplied with her name, age, and address. Having these facts we kept watch and found that Miss Greenwood, the Gala Queen, travelled on a number 31 bus from her home to the main bus station and arrived there at 8.05. She then crossed the main road to the bus station and waited for the 8.15 bus to Bradford, where she was a trainee comptometer operator. With all this information, we now discussed the possibilities and decided to make our snatch as she crossed the Main Road and to use the bus as a baffle behind us to stop any cars from pursuing the get-away car. Accordingly a watch was kept for two weeks on Miss Greenwood to see if there was any variation in her time of arrival and we found her to be most consistent; and the bus ran very well to time, in over 12 days only once being one minute

early arriving at 8.04. The number of vehicles about at that time did not vary much nor the volume of people and maximum impact would be at that time in the morning owing to the number of work people.

Our next problem was to map an escape route from the scene of the "crime." Which ever way we went we came upon a major road to cross, so we decided to use the one that carried the least traffic at that time and at the same time would take us out of town. A route was decided upon and we figured we could be clear of the scene in 25 seconds and could be clear of the Borough in seven minutes. One very important snag was the cross roads and so for road safety and speed this had to be blocked.

We decided on four cars to complete our operation 'snatch'—one to block the cross roads on the left; and one to block cross roads on the right—the fourth car was required so that there could be a change of cars in case the number of the car at the "crime" was taken.

With all these details finalized, I approached the Chief Constable to put him in the picture and give official notice and not take any action should it be reported to him, as it surely must.

After a final meeting of our 'snatch' committee, the morning of our 'snatch' arrived with all personnel detailed in their required positions. Miss Greenwood, who was in on the stunt of course, was pushed into my car and we were off. Everything went as planned, accomplices were dropped, cars changed, etc.

Back at the scene of the "crime," however, all had not proceeded as planned. Greater panic was created than expected and several calls were made to police headquarters and instead of bringing no action as anticipated, a team of squad cars and motor cyclists had completely sealed the Borough before being recalled.

The press were completely baffled. On arrival at Sheffield, I contacted the Free Lance Press and gave them the whole story. They

G | STUNTS-BALLY

NUMBER G29

A Kidnapping for 'Operation Snatch'

THEATRE: A.B.C. Cinema,
ADDRESS: Wards End, Halifax, England
MANAGER: D. S. Mawditt

For "Operation Snatch" we pulled one of the most daring film publicity stunts ever put into operation in England and successfully completed. The key point of the publicity was the kidnapping of the Halifax Charity Gala Queen; and in itself named 'Operation Snatch.'

The stunt was first thought of four weeks before playdate and a committee was formed to iron out all snags and work out a successful operation. First, we decided how and when the operation would take place and consequently details of the Gala Queen's movements had to be obtained and checked.

Being one of the judges for the Gala Queen contest it was comparatively easy for me to



The world premiere of Warners' "The Music Man" in Denver, Colo., was highlighted by a giant parade led by two of the film's stars, Shirley Jones and Ronny Howard and Colorado's Governor Steve McNichols. The parade, seen forming on the left, was sponsored by the Denver Retail Merchants Association and saluted the openings at the Paramount and Crest. On the right is seen a baton twirling exhibition held in front of the Paramount as part of the night time street activities.

evidently released it to all papers and this resulted in plenty of free space. Newspaper sellers on street corners carried news boards with head-lines "Gala Queen Snatched."

This completed the kidnapping; but not 'Operation Snatch.' It was only the beginning. Miss Greenwood was entertained for the day in Sheffield and then secreted away for the night. The following day, the day of the Gala I returned the Gala Queen duly attired in her sash and crown, the car suitably covered in posters: "Operation Snatch Completed, Your Gala Queen Safely Returned. See 'Operation Snatch' At The A.B.C. Cinema, Halifax, All Next Week."

This car with the Gala Queen travelled the full length of the procession route and back before handing over the Gala Queen to the officials so that she may lead the procession. Each side of the road was thronged with people, an estimated number of at least 30,000. The gala procession then moved off and the car again joined in the procession being given a prominent position just behind the band. 'Operation Snatch' had been very successfully completed.

Other publicity angles were a foyer display of the Rock of Gibraltar made by myself. This featured poster cut-outs of monkeys, etc. Pet shops were contacted in an endeavor to obtain live monkeys but none were in stock; all large green-grocers in the area cooperated on Fyffes Bananas tie-up, about 30 in all; local stocklists were contacted and window displays arranged on Lambretta Scooters; Old Grand-Dad Whiskey; music; etc., while eight teaser double crowns were posted two weeks before playdate on prominent sites.

NUMBER G30

Newsboys and Radio Help "Mr. Hobbs"

THEATRE: Gopher,

ADDRESS: Minneapolis, Minn.

MANAGER: Ed Linder

For 20th-Fox's "Mr. Hobbs Takes A Vacation" we sent out a letter three weeks in advance of opening to all radio stations and

Janus Organizes Festival To Boost Bergman Pix

NEW YORK—Janus Films has organized an Ingmar Bergman Film Festival so that exhibitors can cash in on the film director's name.

A beautiful, yet inexpensive herald has been made up for use in promoting the Festival. All that Janus asks is that the films be played in chronologic order to enhance the publicity value. They may be played single or double bill, one or more days. All of the films, "Torment," "Three Strange Loves," "Illicit Interlude," "Secrets Of Women," "The Naked Night," "A Lesson In Love," "Dreams," "Smiles Of A Summer Night," "The Seventh Seal," "Wild Strawberries," "Brink Of Life," "The Magician," "The Virgin Spring," and "The Devil's Eye," are available from Janus, except "Naked Night," Times Film; and "Brink Of Life," Arnold Jacobs, Seven Arts, who will give complete co-operation on their two releases.

disc jockeys with the hit record enclosed plus invitations to see this picture.

The 15 Gopher News trucks carried banners reading "Read the book Now. See the picture at the Gopher Theatre (dates)". They likewise placed 100 special display cards for store windows reading the same. Gopher News are the book distributors and wholesalers in the Twin Cities.

We placed 40x60 displays two weeks in advance in a music store and in two book stores.

Through Radio Station WLOL we arranged a give-away contest with 85 prizes including an O'Day sailboat from Reed's Inc., Wayzata, Minn., 50 "Mr. Hobbs" 20th Century-Fox records; 28 double passes for a future show good anytime. All one had to do was fill out a coupon with name, address, and telephone number, and drop in a lobby contest box. The station distributed 10,000 heralds throughout the downtown area and the boat was displayed in the theatre lobby in advance and up to the date of the give-away. Announcements were made daily over the radio station and on our screen. The drawing was

"Name The Picture" Contest For Fla. Film

ORLANDO, FLA.—Plans for his first feature film production, slated to go before the cameras in October, are announced by George Yarbrough, 27-year-old head of United Film Productions, which has been producing industrial films for the past four years.

The young producer-director intends to release the picture without a title, inviting the public to name the film and offering a cash prize for the best title.

"Budget requirements dictate the use of professional actors who have as yet no exploitable name value," the former exhibitor said. "Actually, all we have is a unique suspense drama which derives its interest from the story and production technique."

The plan calls for stamped postcards to be given away with each ticket purchased. Cards will be obtainable only before the start of the picture, allowing the exploitation of the "see it from the beginning" angle without imitation of other methods. Exhibitors will be urged to provide a lobby display featuring a replica of a postoffice desk, mail box, stills, etc.

After the period designated for the contest, the winner will be announced and the picture will have further exploitation value in subsequent runs where it can be advertised as the "prize title picture" or "the film you named," etc.

Yarbrough indicated that the success of such a promotional campaign will depend upon saturation bookings handled by a distributor with the means, personnel, and facilities to capitalize on this type of exploitation.

held at the radio station.

However, the big punch in putting over this picture was a tieup with Clete McGovern, advertising manager, Minneapolis Daily Herald, circulation 156,000. The newspaper gave us two quarter page ads in advance of our opening. This would have cost us about \$600. We gave McGovern a free show for all the newsboys and district managers on a
(Continued on page EX-436)

THE NEW 1962

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

**\$30000
IN PRIZES**

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



This is the music promotion set up for MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" at the recent international preview at the Cooper, Denver, Colo.

MGM Film and Book Program

"World Heritage Plan" Ties In Eight Films Based on Famous Books For Fall Re-Release

At a recent Hotel Astor luncheon meeting attended by the heads of America's leading theatre circuits announcement was made of MGM's "World Heritage Film and Book Program" sponsored jointly by MGM and Scholastic magazines.

Following the introduction of its "Golden Operetta Series", already proven an outstanding success in many engagements and scheduled for extended national release in the fall, MGM now brings the industry the newest development in its ambitious "Perpetual Product Plan" of specially handled reissues.

The plan of MGM's "World Heritage Film and Book Program" entails the presentation from October through May of eight pictures based on famed books. They are: "DAVID COPPERFIELD," "PRIDE AND PREJUDICE," "LITTLE WOMEN," "CAPTAINS COURAGEOUS," "KIM," "A TALE OF TWO CITIES," "JULIUS CAESAR," and "THE GOOD EARTH." Their release to theaters is backed by a combination editorial-advertising campaign in the multimillion circulation Scholastic Magazines publications, the nation's leading publishers of books and periodicals expressly for students and teachers.

An initial step is the formation of a National Advisory Committee of Educators whose counsel and influence are of nationwide significance.

Through their endorsement to school superintendents and teachers of America the way is made easier for theaters to obtain the utmost cooperation at the local school level.

An early forecast of the reception which the entire school-theater plan may anticipate is reflected in the response of school representatives at the conference in New York City. William Boutwell, head of Scholastic Book Services, addressing forty-five School Superintendents from thirty-two states, outlined the forthcoming "World Heritage Film and Book Program." The response was unanimously enthusiastic.

MGM is expressing its faith in the "World Heritage Film and Book" plan by a sizeable advertising campaign in Scholastic Magazines.

An indication of the "readership rating" of Scholastic Magazines and why exhibitors may be confident of the response they will get is shown in five Starch Surveys in a row which give Scholastic Magazines "better readership scores than any other consumer publication." Their rating in the "noted" and "read most" categories are extraordinarily high and reveal a depth of readership both editorially and in the ads. The advertising approach in the student publications offers exciting entertainment and in the teacher issues, the campaign stresses educational value to the teaching staffs. MGM's campaign will reach an estimated specialized readership of more than nine million per issue. This readership includes not only students and teachers but also parents. The enthusiasm of educators has confirmed Scholastic editors in their policy of full cooperation editorially through the pages of ten magazines, including covers.



Joseph R. Vogel, president, MGM, addresses the Hotel Astor, New York, luncheon meeting for the MGM-Scholastic "World Heritage Film and Book Plan" which was attended by leading industryites and educational leaders.

Of major importance is Scholastic Book Service's distribution of eight paper-backs, one on each of the eight World Heritage pictures. They will be issued coincident with the release of the eight World Heritage pictures. The keen interest of school authorities in this enterprise stems from the fact that now it is possible for students to combine the READING of great books with SEEING the screen productions of them at their local theater. Special Study Guides are in preparation by Scholastic, which will also be published in their magazines and which will enable students to get maximum value out of the advantage of seeing the subjects they are reading.

Methods are being worked out by MGM whereby patrons of World Heritage Pictures may purchase the eight paperbacks or may buy individual copies through a theater-magazine tie-up. The sale of the "Read the book

—See the picture" paper-backs will be stimulated by Scholastic's several Book Clubs whose membership is in excess of five million students. Parents are also reached through the Club publications.

In its physical aspects MGM's "World Heritage Film and Book" program has been streamlined by a sizeable investment in new prints and new advertising accessories, available through National Screen Service. Two important adjuncts to theatre participation provided by MGM are the Theater Announcement Trailer and a 40 x 60 lobby poster, with wide border montage of symbolic illustrations conveying the mood of the series. In the interior white space of the lobby poster display is the theater's message to the public about the project. The Theater Announcement Trailer produced by MGM is a voice-on-film message from the management played before audiences with theater lights up and curtains covering screen. It describes the entire proposition for the patrons with titles of the eight World Heritage pictures. At its conclusion, the lights are dimmed, the curtains part and the trailer of the first attraction is shown. Announcement trailers are also produced without the playing-theater sponsorship, so that they may be used for cross-plug purposes in affiliated theaters.

As was proven by the operetta series, there is a wide audience for selected reissues provided the films have real quality and are imaginatively presented to the public. The film classics of the past are brand new to an entire generation of filmgoers and many who saw them when they were initially released are looking forward to seeing them again.

Creating packages out of the vast film libraries and then aiming the promotion campaign at a particular segment of the population is one way to present the films in a manner that creates maximum pre-release interest.

The big business racked up by the operetta series was no accident. Quality films were presented for selective entertainment tastes, and the combination hit the boxoffice mark. MGM is betting that lightning will strike twice, and the smart exhibitor will back up the bet with all the showmanship guns in his exploitation arsenal.

Perhaps there is nothing new in the entertainment world, but there are certainly many new ways to dress up old ideas. MGM seems to have hit upon one of the best, and showmen everywhere should board the bandwagon.



In photo at left are seen 40x60 lobby standees to be used for promotion of the MGM-Scholastic "World Heritage Film and Book Plan." Opposite, from left to right, Dr. Marion Sheridan, chairman of the National Advisory Committee of Educators for the MGM-Scholastic "World Heritage Film and Book Plan" and consultant in English, Hamden, Conn., views a presentation of the plan with Mrs. Ethel Tinker, director of TV education, Detroit, Mich., Board of Education, and Ruth Melhado, of Scholastic Magazines.

COMPANY ASSISTS

COLUMBIA will launch "The Interns" nationally with one of the most extensive series of cross-country personal appearance tours ever undertaken in support of a motion picture. First to embark on the 28-city tour will be Michael Callan, who stars as one of the interns in the drama. He began in Indianapolis, and will visit Chicago, Buffalo, New York, Philadelphia, Cleveland, Detroit, and Minneapolis. He will meet with representatives of the press, and appear on local radio and TV shows in addition to engaging in numerous showmanship activities designed to support the various local openings of the film. Stefanie Powers, one of the young feminine stars of the film, visited New Orleans and then concentrated on cities in the Texas territory; director David Swift travelled to New York; and continued to key cities along the eastern seaboard; producer Robert Cohn goes to San Francisco and journeys to other western cities; while Nick Adams will visit key cities when his busy TV schedule permits; and James MacArthur, Kay Stevens and Telly Savalas will be utilized to promote the drama in the Southern California area. Suzy Parker, before leaving for Japan to begin her next film assignment, made a series of personal appearances in New York; and Bill Gunn will also take part in a tour of several cities. Producer Cohn has notified all Bantam Book's wholesalers, distributors and key retailers that the film will be playing nationally at the time that the New Bantam edition of the Richard Frede best-seller reaches consumer level; that point-of-sale material is available, and that Columbia's field representatives and exhibitors across the country would offer their cooperation in merchandising the book and the film in local promotions as part of an extensive "Read the Book—See the Movie" campaign.

MGM and **CINERAMA** went into high gear with extensive exploitation activities on "The Wonderful World Of The Brothers Grimm." Personal appearance tours, traveling exhibits, special TV and radio spots and music

NEWSBOYS

(Continued from page EX-434)

Saturday morning prior to our opening. 743 lads attended this show at 8:30 A.M. The concession business was terrific.

After this free newsboys show I figured we had 743 publicity minded kids telling the people of Minneapolis and surrounding areas about the wonderful comedy playing at the theatre. McGovern followed up by giving us a two x six and one half inch gratis still and writeup on the film.

We also managed to place a very large O'Day Sailboat with a big 60x80 spec display sign on the boat giveaway and contest in the lobby of the Raddison Hotel, a top hotel in town.

from the film all focus attention to the first story-telling film in the Cinerama process. An exhibit of original costumes from the production designed by Mary Wills is being sent throughout the country. Six different collections will go to New York, Chicago, Detroit, Atlanta, Dallas and Cincinnati. Producer-director George Pal plans to visit eight cities; and puppeteer and ventriloquist Clifford Guest and his two elves from the film, is also on tour and has proved a hit with Service Clubs and TV shows. Demands are rolling in from church, civic and educational groups for the specially prepared film strip which documents the background of motion pictures, the film itself, and the history of Cinerama.

UNIVERSAL used a concentrated radio "sell" as part of its area ad-publicity-promotion plan for the New York premiere of "The Spiral Road." WHN launched a 10-day promotion in the form of a "Spiral Road Treasure Hunt" with the winner to receive a private screening of the film for himself or herself and friends. The station provided daily clues on its regular programs. The WINS promotion tied into the lobby of the Warner on opening day and involved a "Spiral Road Salute To All Nations" highlighted by a varied series of events during the day-long program originating from the theatre lobby. Each hour was devoted to a different country and local stars, personalities and dignitaries from the particular country were guests before the WINS microphones. Chefs of New York's leading restaurants provided sample dishes.



This animated float decorated with native huts, grass, bamboo and art objects was put on the streets of the five boroughs for Embassy's "The Sky Above—The Mud Below" by Jerry Sager, B. S. Moss advertising-publicity director, for the film's first New York showing at the Forum.

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EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

NEED RCA, SIMPLEX SOUNDHEADS — Century, Super Simplex mechanisms, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. BOX 235, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEW EQUIPMENT

CINEMASCOPE NEVER HAD IT SO GOOD — Replace with these Brandnew Variable Superscope Anamorphics—1/4 Original Cost. Limited quantity, pair \$195.00. S.O.S., 602 W. 52nd, New York 19.

DON'T BE A SHABBY SHOWMAN—Replace those marquee letters now! Weather-proof Masonite black or red, fit all signs, 4"—50¢; 8"—75¢; 10"—90¢; 12"—\$1.05; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00. Non sliding type 10¢ additional. 10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 317 N. Broad St., Philadelphia 7, Pa.

THEATRE WANTED

WILL CONSIDER LEASING theatre in New England area. Familiar with all phases of theatre operation. Prefer small theatre. BOX 237, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE FOR LEASE OR SALE

FOR SALE OR LEASE. Modern, complete, ready to operate. 750-seat theatre in resort city of 5,000. Air conditioned. CinemaScope equipment in top condition. Owners interested in other business. GLAZER BROS., Box 996, Anderson, Ind.

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LEADING THEATRE in central Mass. city of 25,000 pop.; 800 orch. seats; air conditioned; free parking; favorable terms. Write BOX 238, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

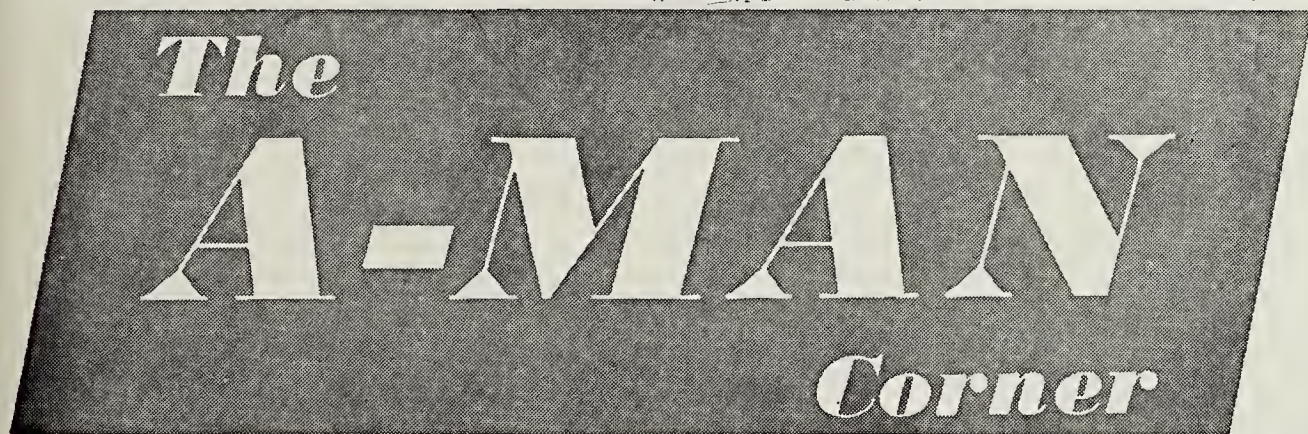
USED EQUIPMENT

U.S. ARMY THEATRE SURPLUS—projection and sound, from \$895.00 DRIVE-IN OUT-FITS complete from \$3495.00. S.O.S., 602 W. 52nd, New York 19.

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of MOTION PICTURE EXHIBITOR if you are changing your address, or if the Post Office insists on delivering only to a box number, providing you let us know the new mailing address three weeks in advance of the change. You enable us to continue serving you, and you enable us to save the ten cents the Post Office charges for each returned copy due to address changes including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the addressed portion of the wrapper or envelope bringing you your copy.

**PLEASE NOTIFY: CIRCULATION DEPARTMENT
MOTION PICTURE EXHIBITOR 317 N. BROAD ST., PHILA. 7, PA.**



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

PROJECTIONIST desires job in Virginia or Tennessee Drive-in. Will also care for grounds. Will accept offer from anywhere. 176 PROSPECT ST., Bristol, Conn. (88)

ROAD SHOW FILM—exploitation manager, booker for travelling film show "Damaged Lives" with book sale. Furnish references, bank and experience. JEWEL PRODUCTIONS, INC., 153 Neptune Ave., New Rochelle, N. Y. (88)

MANAGEMENT INTERVIEWS. Opening for two fully experienced managers, Northwestern Ohio. Must have personal, business and financial references. Crocker House, New London, Conn., 2-5 PM, Thursday, August 16. GEORGE E. SAWYER, Gen. Mgr., Armstrong Theatre Circuit, Inc., Box 337, Bowling Green, Ohio. (81)

WANTED: TWO MANAGERS. Experienced all phases. Permanent position. Send photo and complete information first letter. Information confidential. Must have good personal and business references. BOX A81, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

AVAILABLE: Experienced booker-buyer. Will locate anywhere in the United States. BOX A725, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

TOP THEATRE MAN. Background 20 years of every type of operation, deluxe to neighborhood. Highest references. Now employed. Prefer N.Y.C. BOX B725, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST desires position in Iowa. Can furnish references. Had three years of experience. HARVEY P. HALDER, RFD 2, Fonda, Iowa. (725)

PROJECTIONIST, with 30 years experience, drive in or walls, go any place. Have ticket. JOE OLIVER, 408 S. Fairmont, Amarillo, Tex. Phone DR 2-4763. (725)

WANTED: PROJECTIONIST-MANAGER. Permanent position. State all in first letter including age, education, experience, references and send snapshot. HAL J. LYON, Lyon Theatre Circuit, Franklin, Va. (725)

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

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Title

Address

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★

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

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☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$5.00 one year

☐ \$8.00 two years

☐ \$11.00 three years

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Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

Make Every Special Occasion a *Flag Waving Event*

10 FEET by
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with National Screen's **INSTITUTIONAL VALANCES**

Use these 10 ft. by 20 inch colorful INSTITUTIONAL VALANCES to tell your patrons about your LATE SHOW...KIDDIE SHOWS...SPOOK SHOWS...and other special events! Hang them from both ends of your Marquee...over your Box Office or Entrance Doors! They're sturdily designed to resist weather and time! Grommets for easy hanging...heavily taped edges...beautifully designed in 2 eye-catching colors...with gold fringe! You can use them over and over again at a cost of PENNIES per use!

LS-1

LATE SHOW **TONITE**

NS-1

NEW SHOW *Today*

LT-1

LAST TIMES **TODAY**

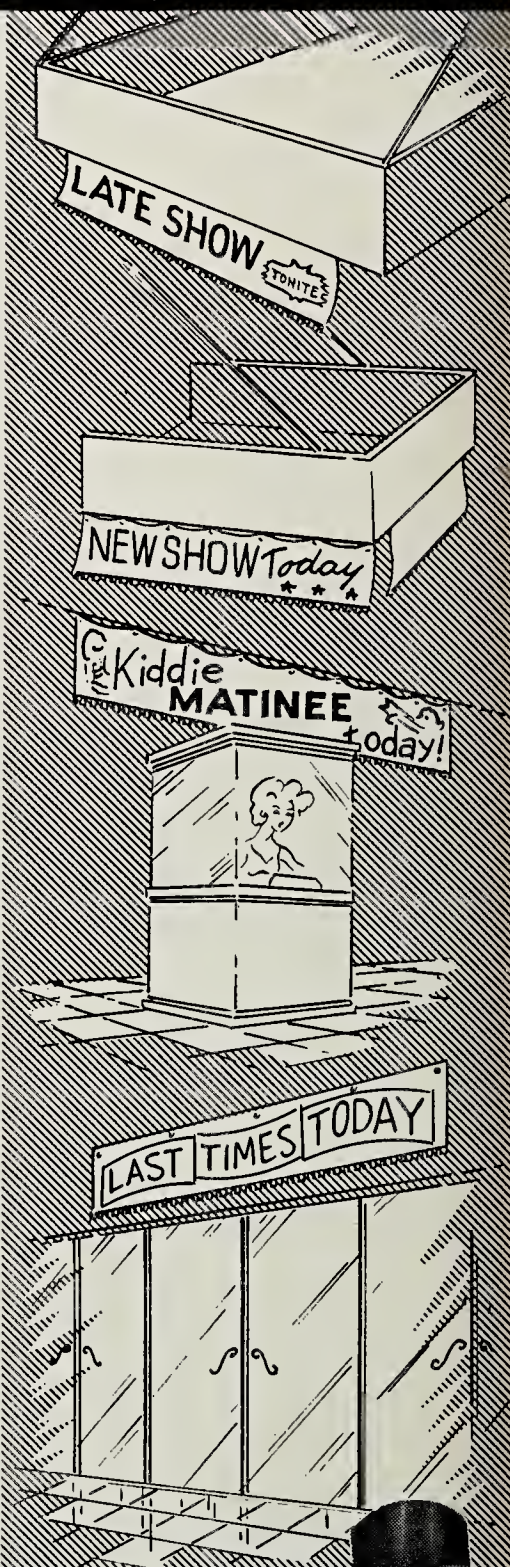
KMV
-62A

Kiddie
MATINEE *today!*

SSV
-62A

SPOOK **SHOW** **TODAY!**

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PRIZE BABY OF THE INDUSTRY



ONLY
\$11.75 each

at your
nearest
N.S.S.
Exchange



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TRADE REVIEW**

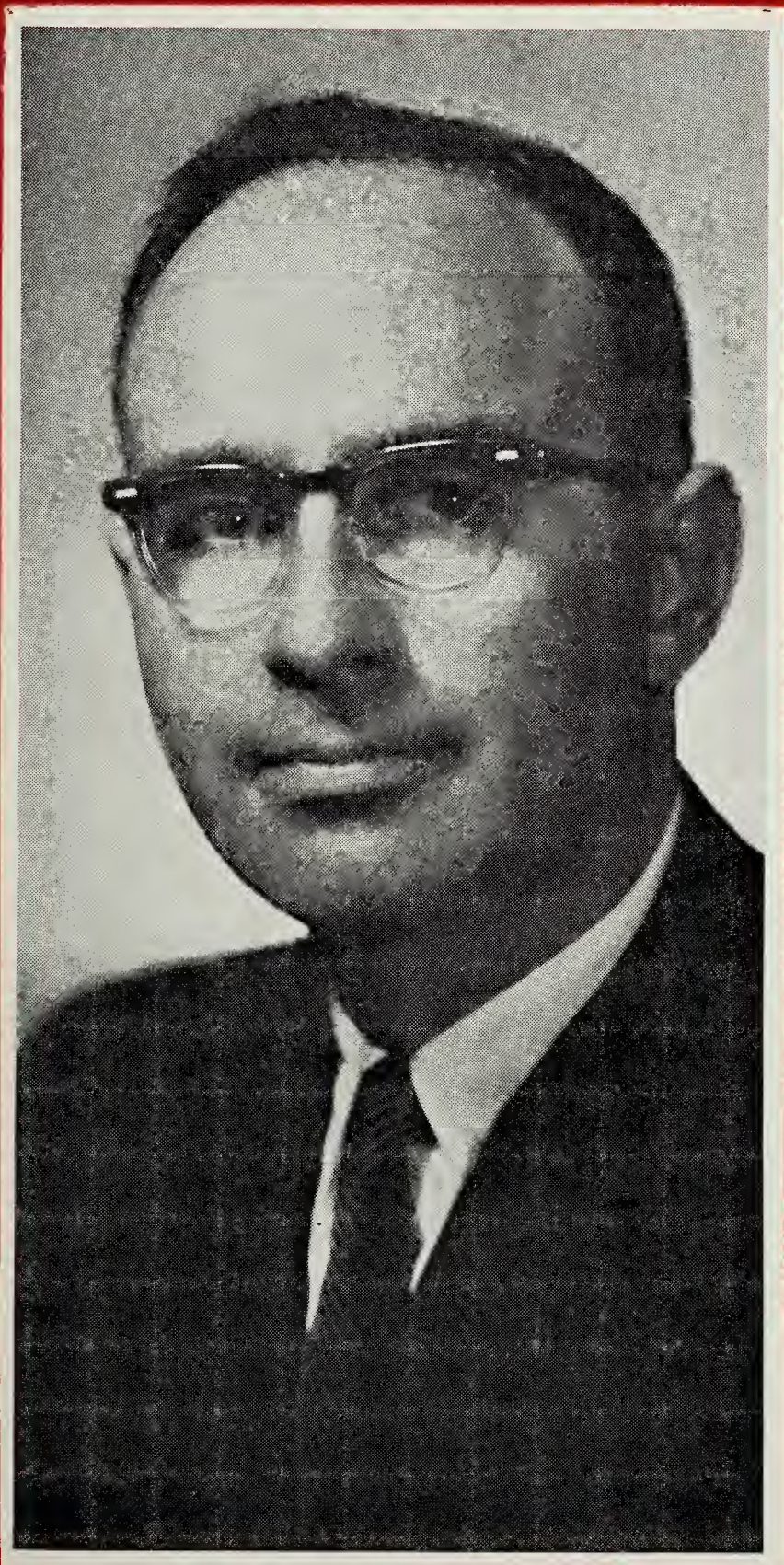
AUGUST 15, 1962

Volume 68

Number 9

IN TWO SECTIONS • THIS IS SECTION ONE

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Allied States Warn Pay-TV Film Sources

(See Page 6)

Physical Theatre- Extra Profits

Cover photo shows Richard A. Smith, president of the General Drive-In Corp., Boston-based circuit involved in extensive shopping center theatre construction from New England to Florida. General Drive-In is now a public company.

From An Editor's Notebook . . . see editorial—page 3

BIGGEST SATURATION BUSINESS IN M-G-M HISTORY!



In city after city record grosses are growing as M-G-M brings world-famed TARZAN into the Big-Time of Screen SPECTACULARS. It is an experience in movie entertainment for adult audiences as well as children.



Long lines at boxoffice of Saenger Theatre, New Orleans

BLOCKBUSTER BUSINESS!

Backed by Giant TV and Newspaper campaigns the first wave of Saturation Engagements topped all previous M-G-M Saturations in the same situations!

CAROLINAS—Incomplete returns \$129,000. Anticipate big \$175,000.

LOUISIANA—Bookings breaking house records.

Saenger, New Orleans first week \$20,000.

Gordon, Baton Rouge over \$7,000.

Shreveport exceeds \$5,000.

TEXAS—Engagements in Dallas, Houston, Ft. Worth, Austin gross \$92,000. Sets records for any M-G-M saturation.

NEXT BLOCKBUSTER SATURATIONS

Oklahoma City territory August 15

Jacksonville, August 18, Miami area August 15

Buffalo, Toronto area August 16

Atlanta territory August 16

Cincinnati, Cleveland, Indianapolis areas August 17

Los Angeles area August 22

San Francisco territory August 24

Denver territory August 29

Washington, Norfolk, Richmond areas August 30

THESE SATURATIONS ARE A GOLD-MINE.
DIG YOUR SHARE OF THE GROSSES!

**CALLING ALL SHOWMEN! THIS IS THE FIRST
TARZAN SPECTACULAR! BOOK IT NOW!**

METRO-GOLDWYN-MAYER presents

The SY WEINTRAUB Production of EDGAR RICE BURROUGHS'

TARZAN GOES TO INDIA

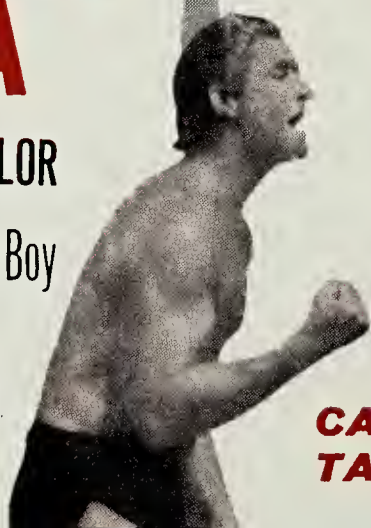
IN GIANT CINEMASCOPE AND METROCOLOR

JOCK MAHONEY and JAI, The Elephant Boy

with GAJENDRA, King of the Elephants

Screen Play by ROBERT HARDY ANDREWS and JOHN GUILLERMIN

Produced by SY WEINTRAUB Directed by JOHN GUILLERMIN



The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 8

AUGUST 15, 1962

FROM AN EDITOR'S NOTEBOOK

EVERY NOW AND THEN, we empty the mailbag and cull through a million notes we have written to ourselves. We like to share the most provocative and important items with our readers. Therefore, in a purely random order, here are a few of the things we have been thinking about lately:

A NOTE TO TOA-ALLIED: Gentlemen, you are recognized as the two leading theatre owner organizations. Are you as sick as we are of the critical, carping remarks of certain elements in our industry (mostly directors and producers) who tell the world in big, black headlines that all industry problems are the fault of the exhibitor? Wouldn't it be nice if these headline-hunters were forced to put their money where their mouths are and operate a theatre for about six months? We bet they would change their tune. This industry has no room for talking geniuses.

TOO MANY SALES MEETINGS? Sometimes we wonder. It seems that experienced, knowledgeable salesmen and branch managers are constantly being called to national, international or regional sales meetings. These sessions never seem to develop much except ever higher film rentals. Exhibitors are expected to keep their theatres up to date. With lower grosses, less product, and less cooperation from distribution in the name of economy, theatremen must double as magicians.

TROUBLESOME PICTURES: Recent reports concerning coming releases indicate a considerable reduction in the "sexy" films from major distributors. Yet we see more and more of these troublesome features coming from abroad. One sees no trade paper ads anywhere on them. Could fear be the reason? Or do these distributors know that the kind of theatremen who book their junk aren't likely to subscribe to a respected trade publication? Self censorship and good taste are still the most important yardsticks to measure the operation of the theatremen who would rather be a respected member of his community than a fast buck grabber.

PRESS BOOK NOTE: Has it ever occurred to ad men that they might print press book ads on regular newspaper stock instead of highly glossy paper so that the exhibitor might have an idea of what his ad is really going to look like? Just a thought.

DISCRIMINATION: Theatremen are still being discriminated against by newspapers when it comes to theatre advertising rates. This is despite the fact that they are daily customers. The old blarney about theatres getting free space is just a cover-up. Entertainment news sells papers and pleases readers. The public interest in film news and film personalities is proof of this.

HOW TO KILL A CAT: A new gimmick has come to light

which might be considered a means of fooling the Department of Justice while attending to the extinction of an independent theatre. A circuit operating in competition with an indie theatre follows up the sale of the theatre to a non-industry buyer by purchasing the indie's physical equipment at a much higher price than it is worth in any market. This assures a satisfied independent exhibitor and eliminates competition as well.

SCREENINGS OF DOUBTFUL VALUE: Every once in a while, a distributor who thinks he has an important picture decides on a "No Screening" policy. The only exception is a showing in some out of the way theatre at a time most working exhibitors find to be most inconvenient. The result is a crowded theatre with a minimum of exhibitors and a load of people who have scrounged passes and can do the picture absolutely no good, and then complain. Recently, one of the year's best films was given such a screening. The running time was about three hours and half-way through, people started walking out in bunches. It seems the women present, none of whom had anything to do with the motion picture industry, decided it was time to go home and start dinner. We have discussed the problem with branch managers, who agree that it is a stupid policy. Why not a screening only for the gentlemen who can sign contracts? Forget the others. It is being done in bidding situations.

NEW SALES GIMMICK: Something is new on the sales scene. It seems like "magic" the way almost all the film companies get the same idea at the same time. Now we have the ordinary picture that receives an area saturation treatment. The following theatres can not be sold (hold your breath) until the distributor finds out how it did in the initial release area. For the umpteenth time, don't complain to this trade paper about this and other problems. We are not lawyers. In fact, there is no shortage of good lawyers in this business. There are other places to take your complaints.

TEEN AGE GRIPES: We have seen complaints, here in Philadelphia, at least, from teenagers who write the local newspapers that they are tired of being "adults" one moment and "children" the next. They say that it is unfair to charge them "adult" admission prices to view a picture and then bar them when an "adult" picture is being shown. Suddenly they are children again. Our teen-age citizens seem to have a good point. Many areas have experimented with a special price for "junior" citizens with good results. Exhibitors should study this matter in a realistic way.

So we got a load off our desk and a lot off our chest. However, it won't take long for the editor's notebook to fill up again, we hope.

STRICTLY FOR LAUGHS

STRICTLY FOR LAUGHS, here is a story we heard recently. Two partners and a friend were discussing what could be done to increase the boxoffice take in their theatres.

One suggested that attendance couldn't help but rise if seats were covered with red leather, while the other insisted that

mohair would do the trick. Turning to their non-industry friend, they asked for his opinion.

"Personally," he said, "I think you ought to reduce the admission price and cover the seats with people." Maybe there is more fact than fantasy there.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BRONX, N. Y.

I am a motion picture negative cutter and today, as always, was an extremely hectic and busy day for me. In the course of the working day I cut, spliced, checked and synced two reels and completed cutting the third. Believe me when I tell you that at the end of the day I really felt like I had had it.

After a refreshing shower and a most delicious meal by my most loyal and adorable wife, and feeling it was now time to relax in my easy chair with my favorite trade paper, MOTION PICTURE EXHIBITOR, what do I come across but your editorial about this guy Warren Beatty. Well, let me tell you, here is when I really burned. Where the hell do these prima donnas who think that they are actors come off asking price figures like this guy does? Does this guy really think that he actually earns the price that he is now getting? As a technician I would like to let him do my job which pays under \$200 a week and I would be willing to let Columbia give me that actor's role and they can pay me a hell of a lot less than this brash youngster is demanding from them. I believe that the Saturday Evening Post was being very polite in the terminology when they were referring to this chap in their article.

All who are associated with this business should be very proud, but when facsimile actors start dictating to producers and production companies, then the foundation of this great industry is beginning to deteriorate. However, any producer who has any 'guts' will never tolerate being 'bossed' by some immature player who will fuss because he wasn't given a large enough dressing room or that someone hung too small a star on his dressing room door.

Now that I have gotten this off my chest I feel relieved, and that offer still stands . . . I am willing to screen test for that role if Columbia is interested. And gentlemen, I am very mature, that's what my wife tells me. Now to enjoy the rest of the features of the MOTION PICTURE EXHIBITOR.

MURRAY COHEN

EDITOR'S NOTE: Let us know how that screen test comes out.

From DETROIT, MICH.

You may be interested to know that most of the complaints from exhibitors which cross my desk are concerned with the loss of availability rather than the breakdown of clearances. Herewith a few quotes from letters received during the past few days:

" . . . complete loss of run in subsequent indoor and drive-in theatres."

" . . . increase in road shows and delay in availing to theatres."

" . . . pictures are made available for the first wave of runs, and then there are no prints for the succeeding theatres, which makes their position untenable as to their relationship with

their competitors."

" . . . unreasonable time is taken by many distributors to make the picture available to the small subsequent run theatres and the very small outstate theatres."

" . . . availabilities are set after a distributor finds a place to make his pictures available with no thought to the normal patterns."

" . . . unreasonable clearance given prior run theatres through the guise of print shortages which is a myth".

I sincerely believe that the vast majority of exhibitors in the country are more vitally concerned with the matter of availabilities than they are with clearances.

MILTON H. LONDON, Executive Director
Allied States Association of Motion
Picture Exhibitors

From WISNER, NEBR.

We are a small town operation, operating a small (300 seat) house. I like your policy of trying to induce the producers to face that fact that we are as a group still a large part of the industry. Please continue.

ROBERT L. BRAZDA, Owner & Manager
Royal Theatre

From MONTROSE, CAL.

MOTION PICTURE EXHIBITOR is positively rendering a superior service. Wish it were possible to convince some distributors not to hold up small exhibitors 35-50 percent on the last available runs on three year old big pictures.

JOE HERTZBERG, Owner
Montrose Theatre

EDITOR'S NOTE: We wish the same thing.

A DOCTOR'S PROBLEM

GIRLS IN TROUBLE

Now, in the new issue of LOOK Magazine a famous doctor reveals the grim facts about:

- Teen-age sexual freedom today
- "Open minded" parents
- "Good" illegal abortionists
- Advice you should give your daughter

Don't miss MY DAUGHTER IS IN TROUBLE, now at your newsstands!

TODAY...GET **LOOK**

A subscriber comments that if industryites tried ads like this every moral watchdog would be on their necks. It is a shame that the same rules don't apply to all ad copy.

From NORFOLK, VA.

Recently I attended a local Motion Picture Association convention and I must say the heavy cloud of depression was hanging low and thick. If business was as bad as the impression one got, I am really surprised we have any theatres open today. Before going any further, I think I had better say the writer has been associated with the motion picture business for several years and is still very wet behind the ears concerning knowledge thereof. In other words, I guess you would say this was written by one of the crazy optimistic new blood characters.

It appears to me we have talked sick business so long and so hard that some of us have really begun to believe it, and still worse, think there's nothing we can do about it. What can this accomplish, other than make us still more remorseful and stagnant? I, however, being optimistic and hard headed, do not and could not buy this, because I can only see one way to go and that is forward. I am the first to agree business could be better and at the same time know it could be and have seen it a great deal worse. My theory may be all wrong, but I sincerely believe when I talk good business to my customers and associates, it helps at the box office and stimulates my capabilities as well.

I think another means of doctoring our so called sick business would be for the exhibitors to *really* get organized for a change, and work together instead of for individual gain. It seems there aren't very many that even trust each other, much less work with each other, not even on the golf course. Again, my hard head can not see this either. What does one dollar mean to one exhibitor today when working together could mean five dollars for all exhibitors tomorrow?

It was indeed a pleasure to meet and talk with Mr. John Stembler at the convention, and I think if we all share his optimism and really try the organization ticket for a change, we all will be counting more dollars and less empty seats.

In all sincerity, I firmly believe we can and will better our business *only* by overcoming our basic problems first, that is, between each other and putting our field of entertainment back where it belongs — AT THE TOP.

P. E. BARCALOW, JR.
Wilder Theatres

EDITOR'S NOTE: It is a refreshing change to hear from one who thinks so positively. We think Mr. Barcalow has said something that needed saying. Co-operation is a necessity, not a luxury.

From ARLINGTON, OHIO

I find MOTION PICTURE EXHIBITOR very useful in many ways in theatrical work. Many answers to my questions are found in MOTION PICTURE EXHIBITOR and without it, my job would be much more complicated. Thanks to you and your staff for a job well done.

L. A. BOOKWALTER, Asst. Manager
Amanda Auto Theatre

From LEEDS, ALA.

My employer subscribes to another trade paper for this theatre. But for my own personal preference, I subscribe to MOTION PICTURE EXHIBITOR and have for several years.

A. BAKER, Manager
Roxy Theatre

EDITOR'S NOTE: A good choice! Thanks.

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Kurt Alfred Becker, 64, manager, Carolina, Fayetteville, N.C., died in that city. He was associated with Fox Theatres in California before going to Fayetteville 13 years ago. Surviving is a sister, Mrs. Claire Rinn.

Charlotte Black, mother of **Ethel Black**, purchasing agent of Universal Pictures, died in New York. Burial was in Calvary Cemetery.

"Len" S. Brown, 75, veteran showman, died after a long illness at Sierra Vista Hospital, San Louis Obispo, Cal. Born in London, his first job in show business was as piano player in a nickelodeon in Regina, Canada, at the age of 17. Eventually he owned a theatre in Canada before coming to the U.S., where he first managed theatres in the middle-west. He then served RKO Theatres as a district manager for their southern division with headquarters in Dallas, Texas. In 1933, he managed the Mainstreet, Racine, Wisc., finally buying it and operating it along with the Rialto until his retirement in 1945. He is survived by his wife, a daughter, a brother, and two sisters.

Edward S. Farrow, 64, a retired Eastman Kodak Company executive, died in Rochester, N.Y. A vice president and assistant general manager of Kodak, he had been associated with the company for 37 years at the time of his retirement in 1958. During World War One, he served in the warfare service at Edgewood Arsenal, Maryland; and was also a cadet officer at the Field Artillery Officers' Training School at Camp Zachary Taylor in Kentucky. A native of Georgetown, Delaware; he is survived by his wife; six children; and five grandchildren.

Miss Julia Kelly, 85, one time secretary to late Will H. Hays for 29 years, died at her Indianapolis home. She served Hays through the years of his presidency of the Motion Picture Producers and Distributors of America; and was with him during his terms as Postmaster General and chairman of the Republican National Committee.

William R. Stich, 60, who had been a salesman for Motion Picture Advertising Service Company, New Orleans, since 1937, died following an operation at the Mercy General Hospital, Tupper Lake, N.Y. He lived in the nearby Adirondack Mountain town of Long Lake with his wife. He was well known among Albany area exhibitors.

J. Frank Young, 71, former branch manager, 20th-Fox in Chicago; and sales manager for United Artists, Chicago, died in Chicago.

Arrivals

Lou Hart, central New York State division manager for Schine Theatres, became a grandfather for the first time with the birth of a son to Mrs. Judy Hart, wife of Alan Hart, associate professor of philosophy at Millersville State Teachers College, Lancaster, Pa.

Mr. and Mrs. Douglas E. Hermans announced the birth of a son at St. Mary's Hospital, Troy, N.Y. It is their third child. The father is booker at 20th Century-Fox in Albany.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., AUG. 13

Zanuck To New York After "Longest Day"

NEW YORK—Darryl F. Zanuck, head, 20th Century-Fox, will be based in the company's home office by September 1, after his current work in Europe is completed, which is completing the multiple language dubbing of "The Longest Day," which will be launched as a two-a-day road-show in October.

"Cleopatra," now said to have cost \$35 million, including prints and advertising, will go out as a road-show in February.

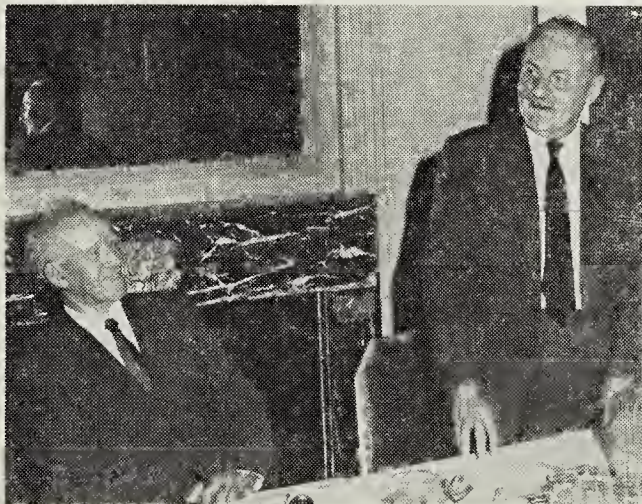
Zanuck has said that "Cleopatra will be the greatest single entertainment achievement in any medium in theatrical history."

In addition, the company has a back log of top features including "The 300 Spartans," "Gigot," starring Jackie Gleason, which is booked for Radio City Music Hall in the fall; "The Lion" with William Holden; "Sodom and Gomorrah," which 20th-Fox has for U.S. and Canadian releases; "Nine Hours To Rama"; "The Condemned Of Altona" with Sophia Loren and Maximilian Schell, plus Fredric March and Robert Wagner; "The Leopard," starring Burt Lancaster; A Brigitte Bardot picture; and "A Woman In July," starring Joanne Woodward and Richard Beymer.

Stembler to Speak at IE Meet

BOSTON—John H. Stembler, president of Theatre Owners of America, and Morey Goldstein, new president and general sales manager of Warner Bros. Pictures Distributing Company, will be the principal speakers at the 31st annual Regional Convention of the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, it was announced today by Julian Rifkin, president.

The three day meeting combining business and pleasure will get underway Tues., Sept. 11th, at the aristocrat of Cape Cod hotels, the Belmont, West Harwich by-the-Sea, Cape Cod, Rifkin said. Everyone connected with the motion picture industry is invited to attend the gala three day event.



General Omar Bradley listens as producer Darryl F. Zanuck discusses the special advance benefit showing of his 20th-Fox film, "The Longest Day" at the Warner, New York City. The International Rescue Committee will sponsor the preview on Oct. 3. General Bradley is chairman of the benefit committee.



BROADWAY GROSSES

"Grimm" Packs Loew's Cinerama

NEW YORK—"The Wonderful World Of The Brothers Grimm", first MGM-Cinerama film with a story, opened to capacity at Loew's Cinerama, the former Capitol; and Universal's long running "That Touch Of Mink", Radio City Music Hall, led the Broadway parade in a week of mostly holdover product.

"HEMINGWAY'S ADVENTURES OF A YOUNG MAN" (20th-Fox). Paramount did \$20,000 on the last nine days, including the third week.

"THAT TOUCH OF MINK" (U-I). Radio City Music Hall, with stage show, reported \$106,450 for Thursday through Sunday, with the ninth week sure of \$170,000.

"LOLITA" (MGM). Loew's State claimed \$27,000 for the ninth session.

"THE SPIRAL ROAD" (U-I). Warner reported \$19,000 for the second week.

"HATARI" (Paramount). DeMille did \$17,000 on the fifth week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Opened big at Loew's Cinerama with the estimate being \$60,000 or capacity.

"FOLLOW THAT DREAM" (United Artists). Astor claimed the opening week at \$15,000.

"BOYS' NIGHT OUT" (MGM). Victoria did \$13,000 on the eighth and last week.

Burger to Midwest Theatres

NEW YORK—Harry M. Kalmine, vice president and general manager of Stanley Warner Theatres today announced the appointment of Henry Burger as zone manager of the Midwest Theatres, succeeding Herb Copelan who has been assigned to the West Coast operation.

Burger has been the advertising manager of the Pittsburgh-Ohio-West Virginia zone, as well as the supervisor of the two first-run theatres and four important neighborhood situations.

Succeeding Burger in both posts will be Jules Curley.

Michel Retires from 20th Fox

NEW YORK—W. C. Michel, 20th Century-Fox executive who has served as vice president, treasurer, and executive vice president, has retired from active service with the company, it was announced by board chairman Spyros P. Skouras.

Michel, executive vice president for the past 30 years, will remain as a director of the company and will function in an advisory capacity during the next seven years.

Wintman Named General VP

BOSTON—General Drive-In Corporation has elected Melvin R. Wintman as vice president. He fills the vacancy created by Richard Smith, who assumed the presidency of General Drive-In in July, 1961.

Wintman will continue as general manager of all theatre and concession operations, a position he has held since 1955.

Allied States "To Take Off Gloves"

Infald Raps Producers And Distributors Who Sell To Pay TV; Hints At Possible Boycott

KIAMESHA LAKE, N.Y.—At the joint convention of Allied Theatre Owners of New Jersey and the Allied Theatre Owners of New York State at the Concord Hotel, William Infald, head of the New Jersey unit, and a member of the Allied Board, said Allied States "is going to take off its gloves" in its efforts to find solutions to the problems of the nation's independent exhibitors. He said, "we want no one to believe the fact that we are good fellows and are willing to sit down and discuss problems with distributors is a sign of weakness."

In connection with what to do about the film companies that sell product for showing on pay-TV, Infald hinted at one possible course when he said that one question is, "Are we going to boycott these companies?"

He told the convention "We will have to watch Paramount and Warner Brothers very carefully because they have committed themselves to a policy of pay-TV."

Those at the session agreed with Infald, however, that "Pay TV is going to have a tough row to hoe."

Irving Dollinger, chairman of the Allied of New Jersey board, reporting on the United Artists' "Premiere Showcase" policy expressed the belief that the company "started the ball rolling by changing its system of release" and "we believe it will help the whole industry."

Infald reported that in most cases where the aid of Allied leaders has been sought "We have been able to stop 16mm competition cold."

Universal was cited by Allied States as being the company providing the strongest box-office product at present.

Allied States suggested that the Academy of Motion Pictures Artists and Sciences have COMPO prepare and distribute 'Oscar' kits on the premise that "the job should be done by an organization representing the whole industry." The past two years the kits were distributed by Theatre Owners of America with physical distribution handled by National Screen Service; but Allied feels that they would be given widest possible distribution and more exhibitors would be encouraged to participate in promoting the 'Oscar Show' if a change were made.

Publisher Nathan E. Jacobs told the convention about a new industry pocket-size magazine, Movie Guide to appear in November. The publication will give patrons information about the industry and films, according to Jacobs. Jules B. Weill, Colorama Pictures president, is in charge of exhibitor relations for the magazine, which will be sold to theatres and given free to patrons.

The New Jersey unit re-elected all officers, including Dollinger, the board chairman, and all directors. In addition to Infald, president, re-elected were Sam Engleman, vice president for south New Jersey; John Harwan, vice president for north New Jersey; Louis Saikoff, secretary; and Howard Herman, treasurer.

Allied members joined in pledging "100 per cent support" to Darryl F. Zanuck as new 20th-Fox president, and offered full cooperation. A resolution expressing confidence in

"Birdman" Grosses 1/2 Mil. As Showcase Attraction

NEW YORK—An enormous \$490,249 was grossed in three weeks by "Bird Man of Alcatraz," United Artists' "Premiere Showcase" attraction in the Greater New York area, it was announced by Arnold M. Picker. The 10-theatre boxoffice receipts—which included a towering \$80,136 rolled up at the Astor Theatre—surpassed the \$335,619 three-week 13-theatre gross of "The Road to Hong Kong," UA's initial "Showcase" presentation. The third-week "Bird Man of Alcatraz" tally was \$102,349.

Picker stated: "This is further strong evidence that the 'Premiere Showcase' release plan is what the public of the metropolitan area wants."

Some of the "Bird Man of Alcatraz" third-week "Showcase" grosses were: Astor, Manhattan, \$19,225; Trans-Lux 85th Street, Manhattan, \$5,050; Luxor, the Bronx, \$4,903; Kingsway, Brooklyn, \$18,935; Meadows, Queens, \$17,654.

Campaign Set for "Boccaccio"

NEW YORK—Charles Cohen, Embassy Pictures director of exploitation, has returned from Baltimore, following conferences with executives of J F Theatres to set the campaign for the dual premiere of Joseph E. Levine's "Boccaccio '70" at the Charles and Crest Theatres on August 29.

his ability to lift the company out of the "doldrums," was also adopted.

The board also adopted a resolution establishing the groundwork for "market research and patron motivation" programs with Allied to pay the full cost of the program. Teams from universities will be set up to work on the program.

On the second day of the convention Charles E. McCarthy, COMPO executive vice-president, told the delegates that New York State exhibitors can expect new censorship attempts in the January legislation in Albany. He urged that Allied adopt a more positive attitude and "not to be always on the defensive."

He also reported that the COMPO merchandising plan has been used to sell 22 pictures in Cincinnati, Boston and Pittsburgh with results described as "mixed."

Strong support for the Will Rogers Hospital Drive was urged by Jerome Pickman, chairman of the sales managers' committee and former Paramount vice-president, and Irving Ludwig, president, Buena Vista.

Sidney J. Cohen, New York Allied president, stated that "there is no question in my mind there is a fortune in this business" and called upon the exhibitors to "roll up our sleeves and work" if they wished to prosper. He repeated his pledge that theatres in his Buffalo territory would double what they raised last year for hospital.

With attendance estimated at over 400, the agenda included great attention centering on "proposals to encourage orderly releasing patterns" to relieve the "feast or famine" situation now prevailing and to do away with so-called "orphan periods."

Allied Board Asks For Pay-TV Petition

KIAMESHA LAKE, N.Y.—Allied States board, at a summer meeting at the Concord Hotel, directed president Marshall H. Fine to ask the Justice Department to permit the exhibitor organization to request distributors not to make product available for the Hartford, Conn., Pay-tv test day and date with first runs.

Fine said that the showing of product day and date with the first run would be competition for exhibitors.

The directors adopted a resolution calling upon distributors for the orderly release of pictures. Fine said that orderly release would be more profitable to distributors and exhibitors alike.

In another resolution the directors said that although the distributors had provided some relief in the roadshow situation, still further improvement could be made.

The flooring of percentage terms was criticized in still another resolution adopted by the board.

The board also asked Fine to protest to distributors the condition of prints.

The board approved United Artists' "Premiere Showcase" policy, saying that it was one way of increasing the motion picture audience.

Disney Dividend Declared

BURBANK, CALIF.—Roy O. Disney, President of Walt Disney Productions, announced that the Board of Directors at its regular meeting today declared a quarterly cash dividend of 10¢ per share, payable October 1, 1962 to stockholders of record September 14, 1962.

Mr. Disney also announced that the consolidated net profit of Walt Disney Productions and its domestic subsidiaries for the nine months to June 30, 1962 was \$3,452,223, equal to \$2.06 per share on the 1,674,804 common shares outstanding after provision for taxes of \$3,782,000. The corresponding period July 1, 1961 was \$2,373,083, equal to \$1.46 per share on the 1,626,023 common shares then outstanding. The third quarter net was 61¢ per share compared with \$1.05 per share for the third quarter last year.

"Arabia" Roadshow Exec

NEW YORK—John Skouras has been appointed road show field coordinator for the Sam Spiegel-David Lean Production, "Lawrence of Arabia," it has been announced by Jonas Rosenfield, Jr., Columbia Pictures vice-president in charge of advertising and publicity.

Skouras, who assumes his new post immediately, has held various positions in UA's advertising-publicity departments, including assistant director of road show campaigns on "The Alamo," "Exodus," "Judgment at Nuremberg," "West Side Story" and most recently was assistant to Maxwell Hamilton, director of advertising and publicity for "The Greatest Story Ever Told."

"Lawrence of Arabia," produced by Sam Spiegel and directed by David Lean, will have its dual American motion picture premieres in December in New York and Los Angeles on a reserved-seat basis.

TOA Criticizes Fall Release Schedules

NEW YORK—The Theatre Owners of America, in commenting on the product outlook, stated that only 19 features are scheduled for release in September with 15 of them foreign made and one a reissue. This means only three Hollywood films in September.

In October, the TOA continues, 16 films are promised, but two of them will be on pre-release, hard ticket showings, 20th-Fox's "The Longest Day" and MGM's "Mutiny On The Bounty"; two are re-issues and three are foreign made. This means only nine Hollywood films in October, or a total of 12 American-made pictures in two months.

Even with the Thanksgiving holiday, November isn't much better, TOA says. There are 17 releases, of which seven are foreign made and one is a reissue. This means only nine Hollywood films in November, or a total of 21 American-made pictures in three months.

Then comes the rush of the big ones to be jammed into the Christmas-New Year's period. Already set are Buena Vista's "In Search Of The Castaways", Columbia's "Barbaras", MGM's "Jumbo", Paramount's "It's Only Money", Warner's "Gypsy", with 20th-Fox, United Artists, Universal and Allied Artists still to be heard from.

Ballantynes' Wed 50 Years

OMAHA, NEB.—Robert S. Ballantyne, founder of the Ballantyne Corp., Omaha, and Mrs. Ballantyne marked their 50th wedding anniversary yesterday (Aug. 14). Ballantyne is now retired, but spent more than 50 years in the motion picture industry.

Cooper on Cinerama Tour

NEW YORK—Sid Copper, domestic sales manager for Cinerama, Inc., leaves New York for Cincinnati, San Francisco and Dallas to attend the openings of "The Wonderful World of the Brothers Grimm", in those cities.

Forty-Two Circuits Enter Pledges For Rogers Audience Collections

NEW YORK—The Will Rogers Hospital and Research Laboratories' drive headquarters announced that 42 circuits have entered pledges to take up audience collections, running the total of participating theatres up to 890. This represents an encouraging picture for the start of the campaign, and indicates a general recognition by exhibitors that the potential benefit to the American public from the Will Rogers-O'Donnell Research and Teaching Program is the weld that has united the support-force of the entire industry.

Anticipated commitments from a large number of other circuits and theatres are in preparation, and new pledges and theatre lists are arriving daily at the campaign office.

As in previous years, National Screen Service branches are distributing the Jimmy Stewart trailer and accessories for the campaign.

This year's national campaign committee includes the newly formed regional coordinators group to back up the area chairmen. Fifteen representatives each, from both the Theatre Owners of America, and Allied States Association are organized under the direc-

Cinerama's "Brothers Grimm" Has 14 Simultaneous World Premieres

"Why Skip Weshner?" Asks Max Youngstein

NEW YORK—"When they retired George Washington they gave him a horse, didn't they? And when Tom Jefferson called it a day they gave him a house and they gave MacArthur a sword, didn't they? So why skip Weshner? What is this, are we prejudiced or something?" writes Cinerama exec Max Youngstein.

So for these and other reasons a testimonial dinner will be held in honor of "Skip" Weshner, former theatre operator, publicity head and for the past 15 years a producer's representative, who is retiring.

Youngstein is chairman of the affair which will be held at the Rose Restaurant, 41 West 52nd Street, on Aug. 23 at 7:30 P.M. Tariff is \$20 a head.

Irwin Allen Cited For "Balloon"

ST. LOUIS.—The Missouri-Illinois Theatre Owners Association here, comprised of more than 300 theatres, has awarded a gold plaque to producer-director Irwin Allen and to 20th Century-Fox Film Corp., for an outstanding contribution of superior family entertainment in "Five Weeks In A Balloon."

The presentation took place here at the "Balloon" merchandising seminar before exhibitors representing more than 350 theatres in the Kansas City, Indianapolis and St. Louis exchange areas.

At the previous seminar, held in Detroit, were more than 100 women representing thousands of members of the Motion Picture Council Clubs of both Detroit and Cleveland who said the picture was "perfect entertainment for every member of the family."

Allen will be on the road for the picture one more week.

tion of Sam Rosen and David Milgram to supply top level assistance where needed in the exchange areas.

Audience collections across the country have already begun, with drive-ins active now; and conventional theatres concentrating from now through November.

The offer of Jerome Pickman to continue as chairman of the sales managers' committee was accepted.

The Christmas Salute from industry employees will get under way in November although in some situations this campaign is being run at the same time as the audience collections.

Ned E. Depinet, Will Rogers president, has urged "... A clear-cut understanding by all concerned, of the difference between the audience collections and the Christmas Salute. The Christmas Salute is the industry employees' means of supporting the free healing work in chest diseases at Will Rogers, for the protection of themselves and their families, while the audience collections are from the theatre-going public to maintain the research work that blesses all mankind."

NEW YORK—Movie history was made with the fourteen simultaneous world premiere performances of the first dramatic film in Cinerama, "The Wonderful World Of The Brothers Grimm."

Each of the fourteen openings was a major entertainment event. Except for a block of tickets sold to the public, the premieres were all invitational, black-tie openings, attended by distinguished audiences of industry, government, society, entertainment, and religious leaders.

In New York, the debut at Loew's Cinerama was one of the biggest ever held. Producer George Pal and stars Karl Boehm, Walter Slezak, and Jim Backus were on hand to join the celebrity-filled audience. Buddy Hackett and Terry Thomas were in Hollywood and Barbara Eden in San Francisco at the Orpheum.

Joseph R. Vogel, president of MGM, headed the industry's representation at the New York premiere, while Nicholas Reisini, president and chairman of the board of Cinerama, headed the guest list at the Warner, Hollywood opening.

Loew's Cinerama has just completed a million-dollar construction job which has turned it from the Capitol into New York's Cinerama showcase.

The other openings were at the Boston Theater, Boston; McVickers, Chicago; Capitol, Cincinnati; Warner, Pittsburgh; Palace, Cleveland; Cooper, Denver; Cooper, Minneapolis; Boyd, Philadelphia; Music Hall, Detroit; Imperial, Montreal; and Empire, Kansas City.

When the guests and celebrities arrived at Loew's Cinerama in New York, they were greeted by a barrage of newsreel and still photographers. Police lines held back the crowds waiting to catch a glimpse of the stars. Inside the lobby, radio interviews beamed news of the premiere around the world.

The premiere also introduced two of the theater's innovations. An authentic Japanese Garden has been constructed in back of the orchestra section, and the Babyrama—a free baby-sitting service.

Hundreds were turned away at the first public performance at Loew's Cinerama.

Long before the box office opened, the lines had formed and continued throughout the day and evening. Extra treasurers in the box office kept the lines moving as fast as possible.

In addition to the box office sale, the theatre was deluged with mail orders and group sales.

General D-I Sets Dividend

BOSTON—The board of directors of General Drive-In Corp. has declared its regular 12½ cent quarterly dividend payable Aug. 24, 1962, to shareholders of record on Aug. 10, 1962, Richard A. Smith, president, announced.

The Company last paid a 12½ cent quarterly dividend on May 25 to shareholders of record on May 7.

Policemen "No Longer Needed"

NEW BRITAIN, CONN.—City Council has voted to abolish the 40 year old ordinance calling for presence of policemen in local theatres. Stanley Warner and Perakos Theatres were active in getting the ordinance abolished.

NOW ANY SHOWMAN, ANYWHERE, CAN

Gentlemen, I deem it a great
and ghoulish pleasure
to advise showmen everywhere
they can now scare their patrons
PSYCHO by making them jump
out of their skins
through the

"REAR WINDOW"

It makes me
horrendously
happy to
stir up such
excitement
where
it counts
most—
**at the
boxoffice!**



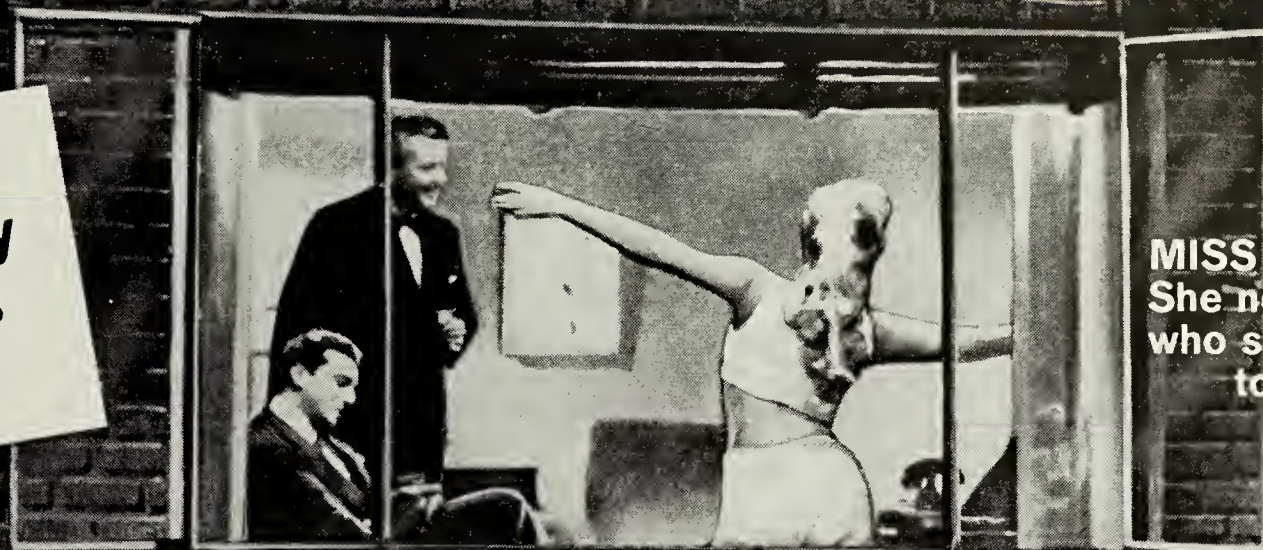
NEW CAMPAIGN! **NEW**
ALFRED HITCHCOCK ADVERTISING
PROMOTION AND MERCHANDISING
TAILORED TO CREATE THAT
PSYCHO SALES EXCITEMENT!

Alfred Hitchcock

A

ARE THE MONEY OUT OF HIS PATRONS!

The Most UNUSUAL
And INTIMATE Journey
Into Human Emotions
Ever Filmed!



MISS TORSO —
She never cared
who saw . . . until
tonight!

ALFRED HITCHCOCK'S

MOTION PICTURE SUSPENSE CLASSIC...STARRING

JAMES STEWART

'REAR WINDOW'

Co-starring
GRACE KELLY · WENDELL COREY · THELMA RITTER

Princess—in her most striking performance!



YOU
won't
be able
to tear
your
eyes
away
from
this
window!

with
RAYMOND BURR
TV's Perry Mason



Directed by ALFRED HITCHCOCK
Screenplay by JOHN MICHAEL HAYES
A Paramount Re-Release

TECHNICOLOR®

R GOLDEN MONEY-MAKER...from PARAMOUNT!



Nine Companies File Suit In Atlanta Contesting Compulsory Rating System

ATLANTA, GA.—Nine motion picture companies, including some of the largest in Hollywood, have filed suit here attacking the city of Atlanta's new rating ordinance.

The nine film companies joined Columbia Pictures Corp., which filed a suit several weeks ago asking that the ordinance be thrown out by the courts.

The new suit was filed in Fulton Superior Court by the companies, naming the City of Atlanta; Mrs. Christine Gilliam, motion picture reviewer; and members of the Board of Reviews as parties.

Judge George P. Whitman, Sr., set a hearing for August 17 in the non-jury division of the Court to determine why the city should not be temporarily enjoined from enforcing the ordinance.

The movie companies are ultimately seeking a declaratory judgment finding the ordinance unconstitutional.

Attorneys for the film companies said the suit is attacking the particular ordinance which requires prior submission for classification.

A suit that is contesting the ruling that it is a crime to show an "obscene" picture is not being challenged by the film companies.

The new suit was filed on behalf of 20th Century-Fox, Paramount Film Distributing Corp., Metro-Goldwyn-Mayer, Warner Brothers, Universal Film Exchange, United Artists, Southern Distributing, American International, and Buena Vista.

The ordinance was passed after the Georgia Supreme Court ruled a city censorship ordinance unconstitutional. It requires that Mrs. Gilliam review movies and classify them prior to their exhibition. Violation of the ordinance can result in fines up to \$500 and 30 days imprisonment, or both.

The new contention is that the ordinance involves prior restraint, which was ruled unconstitutional when the former ordinance was voided by the state supreme court. The suit also contends that the film ordinance is "too vague and indefinite for application."

In another development, three Atlanta theatre managers have been ordered to appear in court on charges of violating the film grading ordinance, police said. Capt. E. O. Mullen and Detective E. S. Hall identified the three exhibitors as Joe D. Kinard, manager, Piedmont; William R. Beasley, manager, Ritz; and the manager of the Grove here. . . . The officers said the Ritz, a Negro house, had not submitted the film "Wild For Kids," and also had failed to post the grading given the second half of a double feature, "Saturday Night and Sunday Morning." . . . Mullen and Hall said the Piedmont drive-in, showing "13 West Street," and the Grove, showing "Lost Innocence," had failed to include the rating given the pictures in advertising. . . . Previously, Leonard Freeman, manager of the Kirkwood Adult Theatre was cited on five counts. . . . Fined \$53 on three counts each, Freeman filed notice of appeal, attacking the constitutionality of the ordinance. He was acquitted on one count and another is pending.

Para. Board Votes Dividend

NEW YORK—The board of directors of Paramount Pictures Corp., voted a quarterly dividend of \$.50 per share on the common stock payable September 21, 1962 to holders of record September 4, 1962.

Second Disney Feature Seen on Hartford TV

HARTFORD—A second Walt Disney attraction, the vintage "Pinocchio," is slated for viewing on WHCT-TV (Channel 18), a subscription TV station, this weekend.

Slated to begin at 7:25 PM, the feature will go on following the more recent "Moon Pilot," which was screened some weeks ago.

Thus far, only Warner Brothers, Paramount, and Show Corporation of America have sold product to the \$10 million experimental TV project, although it is known that other distribution interests are watching the situation.

Stembler Hits Fall Shortage

OLD POINT COMFORT, VA.—TOA president John H. Stembler in a recent address to the Virginia Motion Picture Theatre Association convention in deploring the scarcity of releases this fall said:

"It is incomprehensible to me that the film companies and the producers do not recognize that theatres cannot prosperously subsist on a few short holiday release periods, when there are long, long periods of losses in between. Surely they should also realize that by holding back their pictures for a few prime playing times, they are forcing their films into direct competition for play dates with the best pictures our creative industry can produce.

Certainly they should see merit in the fact that by releasing good pictures during a period of few releases, they can command both more and longer play dates, so that, if the picture has legs, the receipt potential is good. Yet, unless it suits their convenience, the film companies seem to prefer to stick with the now traditional holiday release pattern."

A. A. Denver Sales Meeting

HOLLYWOOD—Harold Wirthwein, Allied Artists western division sales manager, has returned to Hollywood from Denver where he presided at a conference of branch managers in his territory.

Discussed at the meeting held in the Cherry Creek Inn were release plans for "Billy Budd," starring Robert Ryan, Peter Ustinov, and Melvyn Douglas and introducing Terence Stamp; "The Day of the Triffids," the John Wyndham science-fiction film in color and CinemaScope, and Thomas De Quincey's classic, "Confessions of an Opium Eater," starring Vincent Price, Linda Ho and Richard Loo.

Novins Leaves Telemeter

NEW YORK—Henry Balaban, president of Paramount Pictures Corp. announced the resignation of Louis A. Novins as president of the International Telemeter Co., and the election of Howard Minsky as president to replace Novins.

James P. Murtagh was named chairman of the board of Int. Telemeter, Leslie Winik as executive vice-president, William C. Rubinstein as vice-president in charge of research and development, and Philip Isaacs as vice-president in charge of franchise sales.

Music Corp. Held Over Million Decca Shares

WASHINGTON, D.C. — The Securities and Exchange Commission reported that Music Corporation of America, as part of its merger with Decca-Universal now halted by Government anti-trust action, had acquired in June-July, 1,254,915 shares of Decca.

Giving up Decca stock for MCA securities were Universal Pictures, 241,700 shares; Milton R. Rackmil, Decca-Universal president; 1,713 shares in his own name and 18,300 shares as trustee; L. W. Schneider, 1,537 shares; L. Buchner, 800 shares; Samuel Yamin, 400 shares; Martin Gabler, Martin P. Saling and Samuel H. Valance, each 100 shares. All were left with Decca capital holdings.

Other transactions reported were: COLUMBIA PICTURES — Alfred Hart bought 1,000 shares of common in his Fico Corp. account to bring that account to 82,157 shares, Rube Jackter sold all of his 2,196 shares of the stock. Reporting indirect ownership of Columbia common through Fico were: Jerome Hyams, 5,223 shares; Mo. Rothman, 4,658 shares; A. Schneider, 63,573 shares; A. M. Sonnabend, 1,237 shares; and Donald Stralem, 2,134 shares.

ALLIED ARTISTS — Roger W. Hurlock bought 900 shares during June, for a total holding of 33,100; J. M. Sattinger bought 11, for a total of 200.

CINERAMA, INC. — Paul A. Porter bought 100 shares of common, his only holdings.

MGM — Robert Mochrie sold 900 shares of common, and retained 950.

SCREEN GEMS — Lloyd Burns bought 150 shares of common in his own name for a total holding of 1,018 plus 14,081 in Fico Corp. Alfred Hart bought 100 for a total holding of 1,050, plus 14,081 in Fico Corp.

TELE-PROMPTER — Irving B. Kahn bought 2,000 common to bring his total to 55,080; and Hubert J. Schafly, Sr., in four separate transactions, bought a total of 2,200 for a total holding of 10,700.

20TH CENTURY-FOX — Robert T. Clarkson sold 500 shares of capital, retaining 540 shares; and Spyros P. Skouras in two transactions sold 1,615 and in two later transactions bought 2,000 with his final total being 82,760 shares.

WALT DISNEY — William H. Anderson bought 100 shares of common for a total holding of 1,645 shares.

WARNER BROTHERS — Wolfe Cohen in six separate deals sold a total of 5,000 shares of capital reducing his holdings to 15,000 shares. Benjamin Kalmenson sold 6,200 and retained 60,000. Herman Starr in two transactions sold 4,100 shares and still had 21,000. Jack L. Warner bought 3,700 shares in his own name for a total of 1,133,260, plus 8,400 in a trust.

Klein Denies 'Deal' Report

BEVERLY HILLS—Eugene V. Klein, president of National General Corp., parent company of Fox West Coast Theatres, issued a statement here to deny reports published in San Francisco that its 4600-seat Fox, San Francisco, and its 3300-seat Fox in Oakland were up for sale.

"There is no such deal pending and our company is not represented by any outside broker. Our properties are definitely not for sale.

"All properties of the company will be kept either in their present form or redeveloped for higher economic use."

N.Y. Wage Committee Appeals Board Ruling

NEW YORK—The New State Motion Picture Theatre Owners Minimum Wage Committee has appealed the refusal of the state's General Minimum Wage Board to exempt "young and old" theatre employees from the wage minimums set up under the new law.

The committee also asked Martin P. Catherwood, Industrial Commissioner of the state Department of Labor, for a hearing on the matter.

In requesting an appeal hearing, Emanuel Frisch, chairman of the theatremen's committee, said, "The Board's refusal to act represents a disservice, not merely to motion picture theatre owners, but even far more important, to thousands of young and elderly employees whose opportunities for employment will be drastically curtailed. . . . On behalf of the theatre owners throughout the state we appeal from the decision of the General Minimum Wage Board and request an opportunity for our Committee to appear at a hearing so that we may present in detail the necessary facts which we are confident will justify the rejection of the Board's report.

At the same time we will have specific suggestions to make in connection with this matter which we feel are vital for the welfare and employment opportunities of younger and older employees in the State."

Last Rites Held for Monroe

HOLLYWOOD—Last rites were held for film star Marilyn Monroe, who was found dead in bed from an overdose of barbituates, at the West Los Angeles mortuary near Westwood. Invitations to the final rites for the 36-year-old actress were limited to about 15, but hundreds gathered outside the mortuary.

Non-denominational services were conducted by the Rev. A. J. Soldan, Lutheran pastor of the Village Church in Westwood.

Lee Strasberg, Broadway dramatic coach, head of the New York Actors Studio and the actress' mentor during much of her career, delivered an eulogy before the small group of close friends gathered in the mortuary.

In charge of her final arrangements were Joe DiMaggio, ex-ballplayer and second of her three husbands; Bernice Miracle, her half-sister; and Inez Melson, her former business manager.

After the services, the casket was sealed and carried a few yards away to a crypt, where she was entombed.

Newspapers and newspaper columnists devoted much space to the waif who won movie stardom but couldn't find happiness in her own life.

Rosenberg Leases N.Y. Bijou

NEW YORK—Henry Rosenberg, who has leased the former Bijou for 21 years from City Investing Co., plans to reopen the renovated, former legitimate theatre as a 300-seat art house renamed the Griffith in honor of filmdom's D. W. Griffith.

Reopening is planned for the end of the month with \$100,000 estimated as the cost of the remodeling job.

Lazarus In for N.Y. Talks

NEW YORK—Paul N. Lazarus, Jr., executive vice-president of Samuel Bronston Productions, Inc., was in New York over the weekend from Madrid for a series of conferences on Bronston's production of "55 Days at Peking."

The NEW YORK Scene

By Mel Konecoff

IT WAS THE STRANGEST FEELING driving out to the Gateway Playhouse in real suburban Bellport on Long Island and being directed to a parking spot by a bright young lad and then minutes later seeing the same lad on stage making like an actor.

The occasion for the visit was to check on the reason for the enthusiasm of Joyce Selznick, Columbia Pictures' eastern talent director, who thought this 600-seat air conditioned stock theatre was a great place to look for fresh, new talent as well as for giving contract players proper experience emoting in established and new properties on a real stage and before real live audiences.

When her proteges look promising enough, she takes company executives as well as independent or company producers out too look at "her" people whether they be acting talent or directors or even writers in action.

The theatre is guided by executive producer and president Harry Pomeran and managing director David Sheldon, who are proud to boast that since its start in 1941, it has grown to be one of the top summer theatres in America. It is the only one built as a summer theatre in the last 15 years, with most others being converted movie houses, barns, halls or tents. The design and decorating are calculated to preserve the barn flavor. The stage house measures 30 by 55 feet with the proscenium arch 16 by 35 feet.

The theatre is only one part of the project, which includes a training center for students of the theatre and motion pictures; a barn-playhouse on the premises (which is an experimental workshop for new plays; a restaurant; residence building, and studios etc. In the process of construction is a motion picture sound studio for television and other films and it is expected that the project's pool of actors, directors and writers and technicians will be used here as well.

Seventy five students and actors receive instruction daily in acting, speech, musical and drama techniques, dancing etc. A 100 by 200 foot sound stage is in the offing which will even make feature producing a possibility.

Miss Selznick goes all-out on her job traveling almost anywhere at the mere whisper of some unusual talent in action. Where else, she reasons, can we get the people for future films—if we don't help in their development. These days, the old studio schools are no longer in existence and if we're to replace the diminishing supply of our stars of today tomorrow, then we must go at it wholeheartedly.

Miss Selznick, who can spot talent standing on a street corner as she goes whizzing by in her convertible, arranged the initial exchange between Columbia and the Playhouse and she has devoted much time and effort to the operation. Her enthusiasm and drive may well forecast greater attention being paid to the talent situation in the East than heretofore especially if the results continue to be good. She and the various exhibitor organizations have one-track minds—find good, new talent and films will continue to remain our best form of entertainment.

Incidentally, among the shows scheduled at the Gateway were "Gypsy," "Bye, Bye Birdie," "The Music Man," "Fiorello," "Do Re Mi" and "Once Upon A Mattress" as well as some originals and experimentals not for the general public.

Money Dept.: Samuel Hacker, who heads the accounting and auditing firm, Samuel Hacker & Co., thinks that in these days of increasing independent production, the independent producer should get the maximum in revenue from his efforts even if he has to go abroad to get same. He recently did this and his trip resulted in additional revenues for his clients because of more thorough examinations of agreements, controls, bookings etc. in the foreign offices of the distributors. He recently returned from a six-week trip to Europe where he named Representatives to oversee the interests of his clients in various countries. The same is planned for areas in South America and elsewhere in the not too-distant future.

While abroad, he observed that big pictures do well and medium pictures die; small budget pictures can do well and often show a handsome profit. TV has hurt abroad but not as much as here because of fewer sets and fewer channels. Foreign production is booming as is the construction of new facilities and studios. The market overseas is continually expanding and he looked for more of the same in the future.

THE METROPOLITAN SCENE: A couple of weeks ago, the very proper New York Times had a big story on United Artists and how it came to be the successful company it is today. Given credit for the entire operation are chairman of the board Robert S. Benjamin and president Arthur B. Krim. It seems to us that there were a few other gentlemen involved in the conversion of the company from a tottering wreck to its present status, among these: Max Youngstein, William Heineman, Arnold Picker etc. This oversight is enough to shake our faith in an institution like the Times. . . . The regrettable death of Marilyn Monroe brought out so many self-styled experts on her and the industry that it was enough to make readers sick. . . . The casts of Broadway plays and screen and TV players were guests of Continental Distributing at a midnight invitational screening of "Waltz of the Toreadors" at the Sutton where it opens. . . . Embassy Pictures sending out a very fancy and classy brochure which arouses much curiosity on behalf of the forthcoming release "Long Day's Journey Into Night." . . .

Seven Joins Illinois ATO

CHICAGO—Associated Amusements has joined Allied Theatre Owners of Illinois bringing in the Luna, Kankakee; Dixon, Dixon; Mode, Joliet; Isle, Aurora; Peoria Drive-In, Peoria; and Lakes Drive-In Delavin.

Also joining Allied was the Hilltop Drive-In, Joliet, operated by Bob Bachman and Irwin Joseph.

Second Cinerama Pic Set

NEW YORK—Cinerama's feature, "How The West Was Won," will have its premiere in European countries this fall, the company announced.

Scheduled for delivery, the dramatic Cinerama presentation ran two hours 34 minutes for the first cuts. Editing and scoring are now completed.

LONDON Observations

by Jock MacGregor

THIS SHOULD BE the silly season with nothing happening. The reverse is the case. Much is going on above and, in particular, below the surface. Top problem is a threat to the pattern of release. Following the 100 print handling of "Bon Voyage" and "Tiara Tahiti," Rank Theatres are understood to be wanting an increasing number of programs put out in this manner and for the entire London area to be covered in one week. Currently a picture plays a week each in North, East and South London—a plan started prewar to economize on print costs.

Behind this move is the hope to get the maximum benefit from augmented newspaper and television advertising campaigns. While some exhibitors do not think they are getting the run they should under the scheme, producers and distributors, British and American alike, are worried for other reasons. Suppose, they reason, a movie has the bad luck to hit a week of fog, snow, heatwave or even strong opposition on the other circuit, then the extremely valuable London box office take, which is the basis for all record grosses, is practically written off as there is little chance of picking up worthwhile second run money in the area.

Usually 40 to 50 prints suffice for a successful picture in the U.K. and some feel the additional print and advertising costs will more than absorb the hoped for increased revenue. Among these is Lord Archibald, who, at the Federation of British Film Makers' August press conference, expressed concern that a change in the release pattern should be thrust upon distributors and producers without prior industry agreement. His council has decided to recommend a proviso in distribution contracts stipulating that if more than (say) 60 prints are required for U.K. release the producer's consent should be required. Members feel that not all pictures are suitable for saturation release.

With the field virtually streamlined to two major release programs a week, the ABC and Rank circuits are no longer having to rush pictures out and most distributors have product in hand. The circuit bookers are reported as becoming increasingly choosy and one company finds itself in the embarrassing position of having four British pictures representing a large investment undated. The distributor has the choice of accepting a co-feature booking or going for the third release knowing that neither proposition offers any guarantee of recouping the negative cost in this country.

For the second successive year John Terry was able to report an increased profit at \$138,779 for the National Film Finance Corporation, the government sponsored body for helping production. Ironically he had to reveal that when he promotes a successful independent he is apt to lose a profitable business! He cited the case of Tony Richardson. After his success with NFFC supported "The Entertainer" and "Saturday Night and Sunday Morning" he was able to get private backing for the boxoffice hit, "A Taste of Honey."

Sweeping into town with an air of confidence that almost suggested a take over bid came Seven Arts' Ray Stark. With three pictures shooting here, "Sammy Goes South," "Small Sad World of Sammy Lee" and "Tamahine," he is lining up a dozen more for the next few months including the lengthily titled "Dr Strange Love or How I Learned To Sop Worrying and Love The Bomb." Peter Sellers will star with Stanley Kubrick directing. This sounds like interesting combination.

The trade is intrigued that "Billy Budd," which Allied Artists made here with Associated British resources last year, has been switched to Rank release. Scripted, produced and directed by Peter Ustinov, who stars with Robert Ryan and Mervyn Douglas, this Cinema-Scoper will be road shown in selected centers. . . . I was not the only one who rushed to the Curzon at 11:15 the other morning without noticing the pm. It just did not look like an evening invitation! Twelve hours later I saw "Gunga Jumna" with which Technicolor wanted to demonstrate to producers and others just what wonderful results can be achieved in an Indian movie. It is a joy to the eye. Incidentally it is an Indian box office champion having opened simultaneously in 60 theatres and being retained in 30 for more than 25 weeks. . . . National Screen Services received a big boost when Chris Brunel appeared on the "Close-Up" TV program to tell how main titles are devised and showed examples of their work. . . . 20th Fox exploitation chief, Harry Pease, has resigned to take over a similar post at British Lion Columbia. . . . James Woolf's "Term of Trial" is the official British entry for Venice Film Festival. . . . Prince Charles and Princess Anne saw "Harold Lloyd's World of Comedy" at the Ritz. Judging by the lines outside pretty well everyone must be going to it.

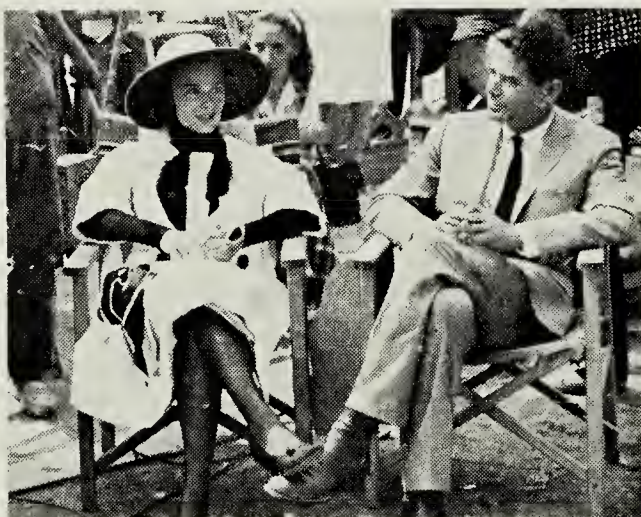
Brewer To A. A. Sales Post

NEW YORK—Steve Broidy, president of Allied Artists, announced that Roy Brewer has been appointed administrative sales assistant to Edward Morey, Allied Artists vice president who heads up the company's distribution forces.

Brewer, who for seven years has been manager of branch operations for Allied Artists, has an extensive background as a motion picture executive.

Para. Execs to Europe

NEW YORK—George Weltner, executive vice-president of Paramount Pictures Corp., and Martin Rackin, the company's executive in charge of production, have left for business conferences in Paris and Madrid.



Hope Lange and Glenn Ford are seen between scenes of "The Grand Duke And Mr. Pimm" which was just completed on the French Riviera for United Artists.

16mm Fraud Results In Jail Sentence

MINNEAPOLIS—A three year sentence on a plea of guilty to a charge of mail fraud was imposed in Federal Court here by U.S. District Judge Gunnar Nordbye, on a 16mm. film library dealer, Monroe Hodroff, also operating as Capitol Films, Bloomington, Minn.

Hodroff had used the mails, according to the charges in an information filed by U.S. Attorney Miles Lord, in a scheme to defraud distributors of 16mm. films, by obtaining such films for his personal use and for renting to others.

It was charged that a part of his fraudulent scheme was to print stationery containing the names of non-existing organizations, one of which, a so-called "Episcopal Lutheran Church" was listed as having his home address. The Government claimed he obtained possession of 16mm. films by asking distributing companies to send them to religious and benevolent societies, and then rented the films so received to his own customers at a profit to himself. It was also claimed that he made excisions in the films.

Judge Nordbye directed that Hodroff serve five months of the three year sentence in a correctional institution, and that he be on probation for the balance of the term.

Hodroff was arrested last March 6 at his home by U.S. Postal Inspector E. A. Stahlberg and U.S. Deputy Marshall Robert Allie, upon the handing down of an indictment following an extensive country-wide investigation by postal authorities. The original indictment, later superseded by the information to which he pleaded guilty, gave the names, titles, and addresses, of over 30 aliases claimed to have been used by Hodroff as part of his scheme, among which were various "churches" having his home address.

At the time of arrest, over 50 feature films of various major companies were found in his home and seized by the arresting officers.

Outlying Garages Proposed

NEW YORK—The proposal of Traffic Commissioner Henry A. Barnes to build 10 garages around the edges of Manhattan's heart met with approval from midtown theatre operators.

Shuttle buses, according to Barnes' plan, would transport parkers into the center of town. The garages would hold 5,000 cars.

Showmen said that the more reasonable rates that might prevail at City garages favored Barnes' plan. They said that not only the lack of space but the cost of parking keeps people from coming in.

Landau Pic For New Loew's

NEW YORK—Embassy Pictures announced that the first film of producer Ely Landau will be the first presentation at Loew's new 72nd Street here when it opens this fall.

The picture is Eugene O'Neill's "Long Day's Journey Into Night". The contract was signed by Embassy head Joseph E. Levine; Laurence A. Tisch, president, Loew's Theatres, and John F. Murphy, the circuit's executive vice-president.

O'Rourke to Embassy Post

NEW YORK—John O'Rourke has joined the promotional staff of Embassy Pictures as assistant to Charles Cohen, the company's director of exploitation, it was announced.

Prior to joining Embassy, O'Rourke held promotion and exploitation posts at 20th-Fox, MGM and, most recently, Astor Pictures.

"How I Would Sell . . .

THE DAY OF THE TRIFFIDS

Allied Artists'
Science Fiction
Horror Thriller

It isn't very often that a motion picture comes along that is as timely as *"THE DAY OF THE TRIFFIDS"* . . . and coming just at the time when our world is on the brink of inter-planetary travel, *"THE DAY OF THE TRIFFIDS"* is a natural. I personally am a Science Fiction fan from way back and have read many Science Fiction stories, but the one that impressed me most was John Wyndham's *"THE DAY OF THE TRIFFIDS,"* a classic in its field, a world-wide best seller and right up with the best of this type of literature, H. G. Wells, *"Time Machine"* and *"The War of the Worlds."*

Philip Yordan, an academy award winner with a long list of outstanding scenarios, including *"King of Kings"* and *"El Cid,"* produced *"THE DAY OF THE TRIFFIDS"* and was responsible for the screenplay of H. G. Wells *"Time Machine"* . . . this will give you a fair idea of the terrific work that has gone into the picture. Add to that, CinemaScope and color, starring Howard Keel, Nicole Maurey, and you have one of the best Science Fiction pictures ever made.

THE STORY IN BRIEF—Earth is invaded by the Triffids, a mobile plant with lethal stinging power that multiply at an outstanding rate and threaten the annihilation of mankind



An Exclusive

SHOWMANALYSIS

Prepared by—

SOL L. SORKIN, General Manager,
Slotnick Theatres, Central and Western N.Y.



SORKIN

ABOUT THE AUTHOR • Born in New York City, Sol L. Sorkin is a veteran of the New York City theatres. While going to New York University, he worked his way up from chief of service to house manager at the Fox, Brooklyn, N.Y. He went to RKO Theatres in 1930 and was transferred to Washington, D.C. where he remained for 15 years. Mr. Sorkin then went to Syracuse, N.Y., where he took up the post of City manager for RKO Keith's Theatre there. This year, he left RKO to become general manager of Slotnick Theatres, operating both conventional and drive-in theatres in Central and Western New York. He was among the five winners of MOTION PICTURE EXHIBITOR'S 1960 EXPLOITATION contest and was a runner-up in the 1959 contest. He was married in 1932 and has four children and two grandchildren. Sorkin is convinced that the tools of merchandising are available to all exhibitors willing to go to the trouble of finding and using them properly. He was first prize winner in RKO's 1960 contest and second prize winner in that Circuit's 1961 President Drive.

after most of the world population has been blinded by an exploding meteorite.

Alert your city at least a month in advance if possible with the slogan . . . *THE TRIFFIDS ARE COMING!!!* . . . using every possible medium. Start early with your screen and lobby and when you get closer to your date use newspapers (underline all ads), radio, street, stores, etc. Allied Artists have prepared stickers . . . *BEWARE! THE DAY OF TRIFFIDS* . . . which can also be used along with the slogan *THE TRIFFIDS ARE COMING!* (see reproduction). The whole idea is to condition the city early and arouse interest; the title is enough to get everyone talking.

FOR THE CHILDREN—a combination coloring and follow the numbers contest. Creatures so astounding there is no word to describe them. Kill one and two take its place! **CONTEST INSTRUCTIONS:** First, follow the numbers with a pencil and you'll see what a "TRIFFID" looks like; then color in the completed sketch and see how they look in color. If you wish,

The eye-catching art which forms the central theme for ads, posters, etc., for Allied Artists' startling "Day Of The Triffids."

add anything to the drawing that you feel will make it more dramatic. Write in 25 words or less why you would like to see "THE DAY OF THE TRIFFIDS." (Guide contest blank reproduced on this page.)

RADIO OR NEWSPAPER—"Man on the Street" with questions asked relative to interplanetary travel, and the possibility of it becoming a reality. The answers should be interesting and unusual and probably show great imagination. All INTERVIEWS to be taped and aired with proper credit to picture, theatre and play date. In "tying up" the interviews, two free guest tickets should be given to each participant.

SCREENINGS—Extend an invitation to representatives of Science Fiction groups or clubs, highschool, college or university Science Clubs, etc. They can be invited to either a private screening or the opening night. Make certain that they send out word to all their members and other interested groups.

SAMPLE LETTER GUIDE:

You are cordially invited to attend a private screening of a very important motion picture "THE DAY OF THE TRIFFIDS" to take place at Place — Date — Time — The picture, from the novel by John Wyndham, is one of the most outstanding in Science Fiction. Its daring theme has been made a film-subject of unique and universal appeal. "THE DAY OF THE TRIFFIDS" deals with a mobile plant invading the Earth and threatens the annihilation of mankind. The Triffid is a three-legged mobile plant whose stinger can inflict fatal wounds.

Typical of the important publicity that can be arranged is the story in this major newspaper. The unusual and dramatic message on the Triffid seed packet can prove invaluable in garnering news media cooperation.

TRIFFIDS SEEDS

(Triffidus Celestus)

These seeds are reputed to be for one of the rarest plants ever known. They are believed to have been brought to earth on meteorites.

WARNING! Under certain conditions the Triffid plant will grow to tremendous heights, bigger than a man, and become a carnivorous destroyer whose attack is deadly to all living things. This occurs especially when certain cosmic influences come into play, as when the earth passes through a dense cloud of meteorites. There is no known defense or antidote for an attack by a Triffid.

Beware of THE DAY OF THE TRIFFIDS! Plant these seeds at your own risk. Watch the plants' growth carefully . . . if they show carnivorous tendencies they should be immediately destroyed!

(Note: For further information see Allied Artists' startling motion picture "The Day of the Triffids")

John Wyndham's sensational best-seller "THE DAY OF THE TRIFFIDS," regarded as one of the finest novels in the realm of Science Fiction, is in CinemaScope and Eastman Color, starring Howard Keel and Nicole Maurey, toplining a brilliant cast. I hope you will be able to accept this invitation and please feel free to bring a guest and, of course, members of your family.

Cordially yours,

TRIFFIDS SEEDS (Triffidus Celestus)—Allied Artists will supply packets containing triffid seeds (envelope and copy reproduced on this page) to all first run dates. These envelopes are frightening; the warning copy will attract immediate attention. "BEWARE OF THE DAY OF THE TRIFFIDS — PLANT THE SEEDS AT YOUR OWN RISK." The envelope should be distributed to newspapers, TV and Radio Stations, and also given out at the theatre and on the street. All this—at least one week in advance of play date.

HORROR! — GRISLY! GRUESOME! GORY MONSTERS WILL BE ON THE PROWL ON OUR SCREEN AT THE LAKESHORE THEATRE STARTING, etc. etc. THE DAY OF THE TRIFFIDS IS HORROR GUARANTEED to curl

Mon., July 9, 1962

THE PLAIN DEALER

PLANTS CARNIVOROUS—

Horror Tale Grows From Triffid Seeds

By W. WARD MARSH

Late yesterday afternoon there came to this desk a large packet containing six seeds. It is so unusual to get a seed from anyone except the U. S. government that I examined these closely.

Then I read the frightening notice on the outside of the packet, which is, "These seeds are reputed to be from one of the rarest plants ever known."

"They (the seeds) are believed to have been brought to earth on meteorites.

"**WARNING!** Under certain conditions the Triffid plant will grow to tremendous height, bigger than a man, and become a carnivorous destroyer, whose attack is deadly to all living things.

"This occurs especially when certain cosmic influences come into play, as when the earth passes through a dense cloud of meteorites. There is no known defense or antidote for an attack by a Triffid.

"Beware of THE DAY OF THE TRIFFIDS! Plant these seeds at your own risk. Watch the plants' growth carefully, and if they show carnivorous tendencies they should be destroyed immediately."

SO, IF I HAVE not been ingested by Christmas, you will know that the set of Triffids I have received are either a bum lot or else did not get the full benefit of mutation and are harmless.

As a matter of honest record, "Day of the Triffids" will be released soon by Allied Artists, and if I were a Russian I probably wouldn't mind the green coloring but eat them as sunflower seeds, anyway.

OF COURSE, IF they should turn out to be Triffids and began to grow as soon as I had eaten them I'd be in a heck of a horror film, wouldn't I?

Maybe I'd better play it safe and just plant them. If any one of the six gets real hungry I'll give it an arm or a leg or a pair of shoes I've worn out — boiled naturally. That's an old trick I learned from Chaplin when he made "The Gold Rush" or something.

But if one day this column turns up missing you'll know the Triffids got me. Send a charcoal broiled steak medium rare. I am quite sure I am not a tasty bite.

"TRIFFID" SEED MAILER* HITS THE HEADLINES!

W. WARD MARSH
(Cleveland Plain Dealer)

ONE OF NATION'S TOP CRITICS DEVOTES ENTIRE COLUMN TO TRIFFID STUNT!

"THE DAY OF THE TRIFFIDS" CINEMA SCOPE COLOR
THE TRIFFID BIG ONE ON THE WAY FROM ALLIED ARTISTS!

*DID YOU GET YOUR TRIFFID SEEDS YET?

BEWARE! THE DAY OF THE TRIFFIDS

"Beware" stickers on windows, buildings, and other locations will draw notice and comment.

the hair of every thrill-seeker. Nothing was ever more terrifying! Most of the world's population blinded by a meteorite explosion, and the world gone half-crazy with fear!

RADIO!—Saturate the air with "*THE TRIFFIDS ARE COMING*" daily, starting three days before opening; buy 10-second spots—use at least one every half-hour if possible. On opening day use 20-second spots—one every hour. TODAY IS "*THE DAY OF THE TRIFFIDS*"—SEE THEM AT THE LAKE-SHORE THEATRE!

TELEVISION!—Television is perfect for this one; when our customers both young and old see the TV trailers they will FLIP. Scenes from "*THE DAY OF THE TRIFFIDS*" will bring them to the theatres in droves. Just imagine seeing "The Triffids" coming! Growing! KILLING! The brain-chilling tale of tomorrow happening in our world today.

NEWSPAPER ADS—The ads are excellent; no matter which you choose, they will fit every situation perfectly. It is really the first time it's been so easy to decide—I'm sure you will

A portion of the dramatic one sheet lobby poster depicting an army of Triffids marching on a metropolis shows attention getting art that can be used to construct a special front from paper supplied by Allied Artists.



agree. The ads reproduced on these pages are a perfect example.

THEATRE FRONT—On this one a special front would help considerably. With the paper Allied Artists has prepared, it would be a cinch to put one together. If it means some extra work—do it! The front will definitely help sell tickets.

THE BOOK—"*THE DAY OF THE TRIFFIDS*"—Displays should be set up in all public libraries centered around the Science Fiction Books. The pocketbook people will also get on the ball and let's not neglect displays in drug stores and book stores.

SOUND TRUCK—A sound truck is perfect for "*THE DAY OF THE TRIFFIDS*." Mount a six-sheet on both sides; have your radio station make up a special tape using the transcription and live tie-in copy. This sound truck should be a WOW! It can't help but attract attention!

I could go on and on, but I'm sure every one of you have plenty of good ideas to help sell this one. Just one more thought to wake up your city to the importance of the picture. "Due to the unprecedented public interest in "*THE DAY OF THE TRIFFIDS*," doors will open Saturday at 9 a.m. (if school is out use daily opening at 9 a.m.) and a late midnight show, Saturday at 12 midnight.

Allied Artists have given us a big one, and have spent a lot of time and effort to supply us with everything we need to sell it . . . with an "E" for effort we can be sure of an "S" for smash results.

**BEWARE THE TRIFFIDS...they grow
...know...walk...talk...stalk...and KILL!**



ALBANY

The Albany regional unit of the New York State Allied Theatres, had representation and active participation in the joint convention with New Jersey Allied Theatres at the Concord Hotel on Lake Kiamasha in the Catskills. Vice president Leonard L. Rosenthal headed the delegation. . . . Warners' "The Music Man" attracted fine business in its first area showings, including the SW Strand, Albany, where manager Martin Burnet held it for a second week at \$1.50 top. . . . Joe Andrek, Seaway Drive-In, Ogdensburg, donated a night's receipts to the Will Rogers Memorial Hospital fund. He did the same thing last year. Mrs. Andrek has been a Will Rogers patient. . . . George Thornton, Catskill Mountains exhibitor, cooperated with the Church of Saint Theresa of the Child Jesus in a benefit screening of "The Miracle Of Saint Theresa" in his Windham. The parish is using the Windham for Sunday masses through Thornton's generosity until a new edifice is completed.

ATLANTA

Bob Bostick, southern district manager, National Theatre Supply Company, Memphis, was in for a visit to the local branch. . . . H. H. Everett, veteran motion picture executive in Charlotte, N.C., was elected to the board of directors of Essantee Theatres. He has been inactive in the industry from 1954 to date. . . . The WOMPI have announced the formation of a chapter, "Lucky 13" in Indianapolis. . . . Mrs. Jean Mulls, Theatre Service Company, returned to work after a spell of illness. . . . Workmen have started clearing the site for the \$200,000 motion picture theatre which is to be built in Rock Hill, S.C. It will seat 600 persons and will be open about January 1, 1963. . . . City Council after a long delay has approved a zoning change that will permit construction of a new drive-in at Charlotte, N.C. . . . Mr. and Mrs. W. M. Nowell celebrated their 50th wedding anniversary. He has been a projectionist in North Little Rock, Ark., since 1920. Mrs. Nowell was formerly a cashier at theatres there. . . . American-International Pictures moved into their new quarters at 193 Walton Street. . . . Bonnie Susdan, formerly with Howco exchange will move to Jacksonville, Fla., in the inspection department of Howco Theatres there. . . . J. H. Thompson, head Thompson Theatres, and president of Georgia Theatre Owners, has issued a warning that Ronald H. Douglas, manager of the circuit's M & T Drive-In, is now sought by the police for allegedly embezzling \$2,000.

BOSTON

Two Boston theatres have announced they will carry the Patterson-Liston title fight from Chicago on September 25. The RKO Keith Memorial will show the fight with all seats reserved at \$6.50 each. The Pilgrim Theatre will have all main floor seats reserved at \$6.50 each, with the balcony unreserved, at \$5.50. . . . The gala "Night at the Races" of Boston Cinema Lodge, B'Nai B'rith, at Foxboro Raceway drew a big attendance. The affair was made possible through the generosity of one of the members and trustee, E. M. Loew, chain motion picture theatre head, and operator of the Raceway. Members were accorded free parking at the track in the reserved area, and served hors d'ouvers, cocktails, and a full course dinner at the clubhouse. Feature of the night was the running of the "Cinema Lodge Handicap" race. Harvey Appell, assistant manager, Em-



Viveca Lindfors recently cut the second anniversary cake at B. S. Moss' Mall, Paramus, as Lawrence Pritchard, manager, and the 500,000th patron, Mrs. Frank Sexton, of Hackensack, N. J., who received a season pass, looked on.

bassy Pictures, was entertainment chairman of the evening. Bill Kumins, branch manager, Warner Bros., was cochairman of the event. Proceeds will be split between the purchase of 16mm motion picture equipment for Cinema Lodge's newest project, "Movies for Shut-ins," free movies for hospitalized children, veterans, etc., and a donation to the Lubavitz Yeshiva of Boston, one of Loew's favorite projects.

BUFFALO

Three area drive-ins kicked off the Will Rogers Memorial Hospital collection with a record breaking 550 per cent collection over last year. Sidney J. Cohen, president, Allied Theatres of New York State, will work closely with William Britt, who he appointed as Allied's exhibitor representative for the drive. The record breaking collections were made at the Aero, Sheridan and Park Drive-Ins. Joe Rico, radio station WUFFO announcer, and members of the Sheridan Park Volunteer Fire Department aided in making the collections so successful. Over \$2,000 was collected. Cohen said his Allied unit membership will double what they did last year. . . . The Western New York district of the Lutheran Laymen's League has called for a return to decency in public entertainment. A resolution passed at its annual convention notes that "we as Christian citizens are becoming increasingly disturbed by the evils put forth through mass communication." It urges that "we Lutheran laymen . . . make a determined effort as individuals and as groups to choose our entertainment carefully in accordance with God's word, fervently praying and working for a return to a new and higher level of morality, virtue, and decency." . . . Valley Studios, Inc., producer of motion pictures and slide films, will open a 7800 square-foot headquarters in Ogden, N.Y. The firm began business in April and has been producing films on location. President is Andrew MacGowan, Jr., who formerly worked for Eastman Kodak Company in Rochester and in 1957 moved to a Buffalo firm. . . . Donald O'Connor, in Buffalo to appear in his new revue at Melody Fair in Wurlitzer Park, Tonawanda, says he is committed for a motion picture production next year, although nothing has been decided upon yet. "But then you know my pictures," he said. "Actually I've only done one film. We keep repeating it over and over again in a new setting. As for that last one I did—"The Wonders of Aladdin"—I'd rather forget the whole thing. Making movies was always a calculated risk anyway," he added. "Now it is a doubly calculated risk. Or, it is unless you can work with Liz Taylor. So far I haven't."

. . . "The Wonderful World of the Brothers Grimm," the new MGM-Cinerama production, will open in Buffalo at the Teck on Aug. 22 and the Monroe, Rochester, on the same date. Lou Jaffe, general manager, Loew-Shea theatres in Buffalo, has started an extensive advance promotion campaign on the production.

CHARLOTTE

The Moon-Glo Drive-In, Henderson, N.C., was broken into, and a small quantity of cash in the concession stand was stolen, along with three of the speakers which are placed inside the cars of patrons. . . . The Bailey, Wilmington, N. C., is undergoing extensive remodeling and redecorating which, according to manager A. S. Grist, is expected to be completed around the middle of August. Included are installation of new carpeting, draperies, and decorative furniture, a new seamless anti-static screen, and a modern folding door on the left aisle to eliminate glare during daytime hours and to reduce noise from the foyer. Plans also call for a new front wall, improved neon lighting outside, and repainting of the marquee and name sign, along with modernization of the box office. New lighting will replace present ceiling fixtures, entrance doors are being modernized, and the foyer is being enlarged. A new wide-aisle seating arrangement already has been completed, with aisles between the seats being widened to 38 inches to permit patrons to pass to a seat without disturbing patrons already seated. All seats on the main floor are being completely renovated, with new foam rubber cushions being installed. The interior is being redecorated completely.

CHICAGO

The new city movie ordinance has gone into effect in Evanston, Ill. Mrs. Jeanne Mariani was renamed as censor; and there is to be a seven-member board of review, which will scan any films rejected by the Mayor. The new ordinance makes censorship regulations apply to viewers under 17 years of age. . . . The Esquire exhibited for two weeks the art works of Robert Fagan. . . . Oscar Brotman's new Hillside, Hillside, Ill., has an attractive reception room where coffee is served to patrons without charge. . . . The Belmont, formerly under lease to Balaban and Katz, has been converted into a bowling alley. . . . Two new hardtop theatres on the North Side are being rushed to completion. They are the Balmoral on Sheridan Road; and the Eden Highway theatre. . . . Norman Pyle, former MGM publicist, who had retired, is back on the job handling "West Side Story" for United Artists in downstate theatres. . . . Gomez Circuit's Plaza has been closed due to city plans to widen the street. Abraham Gomez, circuit head, and his sons, Joseph and Charles, will continue to manage their other houses, the Senate, San Juan, Gayety and Tampico, all showing foreign films. . . . Robert J. Longini, 47, president, Visual Education Films Inc., died recently in Highland Park Hospital. . . . Lou Harris, purchasing agent, Alliance Amusement Company, has recovered from recent illness. . . . Packey J. Dee, financial advisor, Alliance Amusement Company, an area industry pioneer, died at St. Anthony's Hospital, Michigan City, Ind. . . . William Cole, former circuit executive of Essaness, has been named manager of the Kohlberg Studio Theatre.

DALLAS

Norman Levinson, Trans-Texas Theatres, went to Miami for a week. He attended the

Denver preview of "The Wonderful World of the Brothers Grimm" following his return. Also making the Denver trip were Earl Podolnik, Trans-Texas president, and Jimmy Brassel, booker, and Jean Shorts and Harry Gaines, group sales; and Bill Bohling, Trans-Texas Capri, El Paso, Tex., where the Metro-Goldwyn-Mayer special will open. . . . "West Side Story," which ran for four and a half months at the Esquire in its initial Dallas engagement, will make its first return on Aug. 9 with a multiple opening at the Northwest Highway, Buckner Boulevard, Jefferson, Arcadia, and Wynnewood. . . . Bill Hunter, Producers International of Hollywood, arrived for a visit with circuit heads and buyers in the interest of "Huns and the Centurion," which will be handled by Bob O'Donnell through General Films. . . . Robert Michael O'Donnell, the third generation of Bob O'Donnells, entered the show business scene working for his father at Empire Pictures. The youngster is 13 years of age. . . . C. "Speed" Hoover retired after 36 years as vice-president of Modern Sales and Service Co. He suffered a heart attack some time ago and has decided to take things easy. . . . William O'Donnell was back at his desk after a trip to Saranac Lake, N.Y., to attend the dedication of the R. J. O'Donnell Memorial Research wing of the Will Rogers Hospital there. He is a brother of the late Variety leader and Interstate official. The widow of R. J. O'Donnell also attended the dedication, as did Raymond Willie of Interstate. . . . Jock Mahoney, the latest Tarzan in the Metro-Goldwyn-Mayer film series, was in on behalf of the opening of "Tarzan Goes to India." Bob Euler, who has been buyer and booker for the McLendon Circuit and a member of the local film industry for more than 30 years, has resigned to enter a concessions business in Abilene, Tex.

DES MOINES

Allied Independent Theatre Owners of Iowa and Nebraska will hold two regional meetings, one starting Aug. 13th at Des Moines and the second Aug 14th at Omaha. In addition to a report on the National Allied meeting in New York the group will discuss the possibility of a buying and booking combine. . . . Dell Sales, Omaha, Neb., has reopened the Empress, Malvern, Ia., with shows four days a week. . . . An organization to reopen the Wonderland, Paullina, Ia., has been set up. The house has been closed since 1960. . . . Accounting operations for 20th-Fox exchanges in Omaha, St. Louis and Kansas City have been consolidated at the Des Moines branch. . . . The Princess, Odebolt, Ia., has been reopened after being closed during the hospitalization of the owner, W. G. Horstman.

JACKSONVILLE

Louis J. Finske, president of Florida State Theatres, announced here that foundation and parking construction has begun for a new luxury FST theatre of 1200 seats located in suburban Colonial Plaza at Orlando. FST already operates the Beacham and Rialto theatres in downtown Orlando, Florida's largest inland metropolis. Confirmation of plans for the new structure came from real estate developer Michael R. Sudakow and Howard D. Spencer, managing agent for the Colonial Plaza Shopping Center, one of Florida's largest shopping complexes. In addition to the theatre, 31 new stores and an air-conditioned mall are being added to the center. . . . Approximately 100 Motion Picture Charity Club members and their families enjoyed an annual all-day picnic outing at Burnett Park and Playground in rural Duval County. John Tomlinson, Warner Bros. manager, pleased all with his skill as meat chef at a mammoth

outdoor barbecue pit. Independent booker Earl Turbyfill was the lucky winner of a crisp new \$100 bill in a raffle to finance the picnic. . . . Herman Allen, the popular office manager and head booker at Paramount, has resigned his position to become an independent booker. His first accounts are four Key West theatres: the Strand and Monroe, operated by Ignacio "Iggy" Carbonnell; and the San Carlos and Lincoln, operated by Gerald Abreau. Mrs. Allen, a former receptionist for Florida State Theatres, is assisting Herman with his booking duties. . . . Jack Rigg, who sold his local booking agency to Dave Roper last year in order to take a booker's post with the Georgia Theatre Co. in Atlanta, came in for a vacation visit. . . . Harvey Reinstein, former area film salesman for Buena Vista, also came in to visit with old friends. He is now a television film salesman working out of New York.

MIAMI, FLA., NEWS — Mary Lawrence, Sunset, South Miami, was winner of quarterly "Manager-plus" contest among Wometco theatres. Mrs. Lawrence with 95 points, was the winner of \$25 tax paid for her husband and \$50 tax paid for herself. Next two runners-up with 80 points each were Krag Collins, North Dade, and Dana Bradford, Essex (now of the Parkway). . . . Ralph Puckhaber, Florida State Theatres' publicist, was spending his vacation at home, getting acquainted with his new son, a nine-pounder at birth. This is the Puckhabers' sixth child. . . . Al Weiss, Florida State Theatres, was due to return from vacation, and Howard Pettingill, FST publicity department, was hoping to get in his vacation before the hard work begins on advance publicity and promotion for "Mutiny on the Bounty," set to open in December at the Sheridan, Miami Beach. "West Side Story," currently at the Sheridan, will continue there until "Bounty" arrives, stated Harry Botwick, southeastern regional director of Florida State. Botwick plans to launch some unusual promotional activities for the opening. . . . Ground was broken for Wometco's New Palm Springs in Hialeah. Present with Harvey Fleischman, Wometco vice-president in charge of construction, were real estate dept. head Stanley Stern and Mayor Henry Milander of Hialeah.

MEMPHIS

The Bellevue Drive-In has undergone \$100,000 in improvements, making it one of the most up-to-date drive-ins in the nation. Bill Scott, manager, states the improvements are in the concession stand, projection equipment, and box office. The new concession stand, twice the size of the previous one, features all-new facilities designed by Manley, Inc., and National Theatre Supply. Food from hamburgers to pizza will be prepared on the premises and packaged, ready for serving. The new facilities will allow patrons to be served in less than half the former time. One feature of the new building is a self-service condiment bar. Another convenience is the automatic doors. New projection equipment, including new Cinema-scope lenses, has been installed. Manager Scott reports this equipment will give Bellevue the brightest screen of any drive-in in Memphis. . . . United Theatres of Arkansas announces the sale of eight Arkansas theatres—four in Hot Springs and four in Pine Bluff—to Commonwealth, a Kansas City chain with theatres in eight states. M. S. McCord, North Little Rock, Ark., president of United, stated he sold the houses to reduce his work load. The Hot Springs theaters involved are the Malco, Strand, Central and Roxy. The Strand and Roxy are not now operating. At Pine Bluff, the Saenger, Strand,

Malco and Zebra Drive-In will change hands. The Strand is not operating.

NEW HAVEN

Lockwood & Gordon has resumed seven-day operations at the 850-seat, subsequent-run Lenox, Hartford, after following a Friday-Sunday policy for six months. Mrs. Kate Treske, sister of industry pioneer A. M. Schuman, is manager. . . . The Nutmeg Theatre Circuit has named Don Felix, formerly manager, E. M. Loew's Milford (Conn.) Drive-In, to a similar post at the Fine Arts, Westport, Conn., succeeding Lou Baxter, resigned. Felix at one time was with the Perakos Theatre Associates, managing theatres in the Bridgeport area. . . . Frank Hogan, formerly on executive staff of WNHC-TV, ABC-TV outlet, has been named resident manager at the first-run Rivoli, Hartford, for Ferguson-McQueeney-LaFlamme Theatres. He succeeds Mrs. Dorothy Sabona, who has left the company. The Rivoli, an art film outlet, will host Connecticut premiere of Columbia's "The Best of Enemies" around Labor Day. . . . Al Swett, Stanley Warner zone ad-publicity chief, promoted a "Bon Voyage" coloring contest in the local press in conjunction with Buena Vista comedy's regional opening at SW flagship, the Roger Sherman, New Haven. Top winner got a \$25 savings bond. . . . The Starlite Drive-In, Stamford, is offering "Buck Night" every Wednesday, the drive-in offering dollar-per-car admission, regardless of number of passengers in individual vehicle. . . . Warner Bros., in a relatively new departure, booked "Merrill's Marauders," day-and-date, into the Stratford, Stratford, owned and operated by TOA board chairman Albert M. Pickus, and the Lockwood & Gordon-E. M. Loew jointly-operated Candlelite-Pix Twin Drive-In, Bridgeport.

NEW ORLEANS

Mrs. Ross Smith, owner-manager, Decatur, Miss., theatre, reopened the house after renovations. . . . The Iota, La., theatre owned by J. R. Wiborg, reopened. . . . WOMPI's entertained the ladies at St. Ann's Home. . . . The screen at the Twin Do Drive-In, Pensacola, Fla., was blown down. . . . Members of the Golden Age Club attended a special morning showing of "Advise and Consent" at the RKO Orpheum as guests of manager Asa Booksh, who served them coffee and donuts in the lobby. . . . Roy Woolner, the 12-year old son of the Lawrence Woolner's, is hobbling around with a foot in a cast. He was injured while horseback riding at the Gulf Coast Military Academy, Mississippi City, Miss. . . . Elizabeth Bacon, office manager, United Artists, said the local branch wound up with 1200 shipments of film during the designated United Artists Week. . . . Gult States Theatres have added the Lincoln, Baton Rouge, to their operations. They have also reopened the Lyric, McComb, Miss. . . . Jimmy Gillespie, 20th-Fox press representative, was in from Dallas. . . . Page M. Baker reported that Theatre Owners Service will handle the buying and booking accounts formerly served by the J. G. Broggie Buying and Booking Service. Kay Sacco and Abbe Chestnut, former assistants to the late J. G. Broggie, are now with Theatre Owners Service. . . . Will Price, 49, former movie and

PORTLAND, OREG.—"We think the carbons are all you claim for them" . . . is what I. Geller of the *Aladdin* and *Walnut Park Theatres* said about ROMAN MIRIO CINEMA CARBONS.

television director, died of an apparent heart attack in McComb, Miss., where he lived for the past several years. He had spent many years in Hollywood. . . . Orville Crouch, Loew's Theatres district manager, was in. . . . Sophia and Raymond Garcia are grandparents for the second time. She is a Columbia film inspectress; and he was formerly on the staff at Universal. . . . The Saenger and radio station WWOM gave away a Chrysler Convertible, courtesy of the local Chrysler dealer in connection with "Mr. Hobbs Takes A Vacation". . . . Gene Tierney appeared at the RKO Orpheum premiere of "Advise and Consent" which was a benefit for the Greater New Orleans Association for Retarded Children. . . . William Sampler, Buena Vista auditor from Atlanta, was in. . . . Roy Hirstius, MGM's shipping room chief, completed a "Do It Yourself" home he built with his brothers and friends in Mandeville, La. . . . The Lamar, Purvis, Miss., operated by L. D. Jarvis, was destroyed by fire. . . . Sympathy is extended to James A. Prichard, Allied Artists district representative, upon the recent death of his wife in Dallas.

PHILADELPHIA

National Screen Service has moved to Clark Film Service, 29th and Parrish Streets. . . . Stephen H. Davidoff, youngest son of Lou Davidoff, head film buyer and booker, Ellis Theatres Circuit, was recently married to Rochelle Luber. . . . 20th-Fox will hold a sneak preview of "Gigot" at the City Line Center on August 16. . . . Claude Schlanger, president, Budo Theatres, hosted a cocktail party and buffet for over 250 industry and local leaders at the Palmer Motor Inn, Princeton Recreation Center in connection with the opening of his new 650-seat Prince, Princeton, N.J. . . . Visitation Day at the Variety Club Camp for Handicapped Children, Worcester, Pa., was attended by a record crowd of about 400. Samuel Alesker, Chief Barker; Edward Emanuel, chairman of the board of

directors, Variety Clubs International; and Leo Posel, president of the camp, spoke. Dedications were made of playground equipment, a cabin in memory of Lester Wurtele; a swimming pool in memory of James P. Clark; and memorial trees in honor of Moses L. Koppelman, Wurtele, Louis N. Goldsmith, Clark, and Frank Rosen. A buffet supper was served.

ST. LOUIS

Royal Crown Cola Co., and the Criterion, Mid-Town, and Regal, St. Louis, and the DeLuxe, East St. Louis, are co-sponsoring a series of summer morning movies. The shows are held each Tuesday. . . . Herman Gorelick and George Cohn, Crest Films, visited the Frisina Amusement Co., Springfield, recently. Gorelick was to spend some time calling on the Rodger's Circuit, Cairo, and Columbia Amusement Co., Paducah, Ky. . . . WOMPIs selected Marcella DeVinney as their delegate to this year's convention to be held in Kansas City Sept. 7-9. Alternate delegates are Gladys Shy and Charlotte Murphy. St. Louis WOMPIs are sponsoring a brunch at the convention and are currently working on plans for the affair. The organization is now holding its 50/50 club each month. For June the winner was Mary Sauerwein, MGM. For July the winner was Edna Boyne, Paramount. Tickets for the August event can be obtained from any WOMPI. . . . Al Taylor, division manager for Paramount, Dallas, visited here. . . . At Allied Artists, the big news is the arrival of Bernie McCarthy as branch manager. He was in St. Louis some years ago in various capacities. . . . The Missouri-Illinois Theatre Owners have announced that Monday, October 22 is the date for their annual get-together. The event will be held at the Starlight Roof of the Chase Hotel. Further plans for the event will be discussed at MITO's next meeting. . . . At Columbia, Betty Termine, biller, has left the firm, and Laura Mayfield will replace her. . . . Columbia broke with "3 Stooges in Orbit" and "The Wild Westers" in a multiple showing.

SALT LAKE CITY

Jack N. McGee, district manager, Fox Intermountain Theatres, announced that John

O. Denman, local manager of their theatres here, would be transferred to Denver to become manager of the firm's 10 theatres in the Mile-High City. Denman has been in the local post since 1955. He will be succeeded as city manager here by Ted Kirkmeyer, manager, Villa, for the past three years. Kirkmeyer will be succeeded by Sidney L. Page, currently city manager for Fox Intermountain in Missoula, Mont. Ron Harman, formerly of this city, and currently manager of the Academy, Provo, Utah will be transferred to the Centennial Drive-In Denver and will be succeeded in Provo by Dale Kutterer, formerly of Pocatello, Idaho. John Tella, city manager of Butte, goes to Billings as city manager; and Roy Roper, manager, Centennial Drive-In, Denver, goes to Butte as city manager. . . . Cinerama's "Seven Wonders Of The World" played a return engagement at the Villa.

SAN ANTONIO

Crossroads Theatres has reopened the Skyway Drive-In-, Amarillo, Tex., with Mexican made pictures on a double bill at \$1 a carload. . . . Robert Whitaker, who operates the Texas, Stanton, Tex., for his parents, was injured in an automobile accident on the way from Midland, Tex. His companion in the car was killed. . . . S. M. Newberry, who closed his Texan, Amarillo, Tex., in 1951 so he could take care of his wife who was in ill health for 10 years, has reopened it for weekends. His wife died in January after being confined at home four or five years. They had been married 51 years. Newberry originally took over the Texan in 1946. . . . S. J. Neyland, Jr., general manager for Wallace Theatres at Lubbock, Tex., has announced that Mrs. D. S. "Jack" Waldrip, has taken over as city manager at Tahoka, Tex., for Wallace Theatres. Mrs. Waldrip and her husband had previously managed the Tahoka theatres in 1949 to 1957. The Rose and Wallace recently cut out midweek operations, but Mrs. Waldrip is working to return them to full time operations. She succeeds Ray Smith, who managed the houses 18 months and has since gone to Munday in north central Texas. . . . A. L. Blankenship, projectionist at the State, Amarillo, Tex., has been elected president of the Projectionist Local 469. Other officers include Brown Wilson, Paramount, vice-president; Jimmy Chesire, Paramount, financial secretary; Carter Wilson, Victory-Lyric, recording secretary; and Solon May, State, business agent. S. E. Patterson was re-appointed Lubbock business agent and Cody May, State relief, sergeant at arms. . . . Sympathy was being extended to Mr. and Mrs. E. T. Borum, operators of the Earth and Sunset Drive-Ins, Earth, Tex., upon the recent death of their two-year-old granddaughter Karen Ruth Borum. . . . T. L. Harville, operator, Rio, Alice, Tex., was elected county judge and will take over his office on Jan. 1.

SEATTLE

The Ringling Brothers—Barnum and Bailey Circus returned after a seven-year absence for a date at the World's Fair Arena. . . . Jim Brooks, 20th-Fox office manager, is recuperating satisfactorily at home. . . . James B. Mooney, Universal branch manager, returned from a western district sales meeting held at the new Hilton in Denver. . . . Edmond D. Crusea, Allied Artists branch manager, also attended a western division sales meeting in Denver. . . . Judy Backman, 'heart girl' of the Pacific Northwest Variety Club, assisted Victor Borge in the recent dedication of the Variety Club Fountain, which was presented to the Seattle Civic Center to aid the Heart and Cancer Clinic of the Children's Orthopedic Hospital.

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PHYSICAL THEATRE ● EXTRA PROFITS



COVER PHOTO • Striking front of Prudential Theatres' new Bayshore, L.I. Cinema shows extensive use of glass, and unusual attraction board suspended from cantilevered roof. See story on Pages PE-8 & 9.

Volume 17

Number 8

August 15, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



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EDITORIAL

Don't Overlook Supply Dealers!

A large part of the service a publication such as this one can offer its readers is in the form of advice. Through the years, the staff of Motion Picture Exhibitor has come in contact with just about everything newsworthy that has gone on in the industry, be it new faces or new equipments. Often, our readers query us on things like what kind of seats to buy, what type of lens would best suit their auditorium, etc. We are always glad to help out; that's our job, but at times we're sure that exhibits are overlooking a valuable source of information and sound guidance, the supply dealer. Recently, we received the following letter from an Alaskan exhib:

Gentlemen:

Over the nine years since we have operated this theatre, your annual edition of THEATRE CATALOG has been invaluable to us. Due to our inexperience in theatre work, wasted time, money, and ghastly results have been the answer, even with the help you have given through the magazine.

We have reached a place where we need more personal help than we can get from books and pictures. Therefore I hope this letter does not fall into the hands of some one too indifferent, or too ulcerized (as a result of many years in this profession) to make an effort to solve our problem.

In the past, either through the unscrupulous methods of dealers who have readily sensed our lack of "know how," or the equally costly results of some well meaning soul who has come up with real junk, in order to save us a few dollars; we have gained knowledge the hard way. While we have gained this experience, (all we can truthfully say we have gained) we do not have either desire, time or money to repeat the sad mistakes of the past.

With your vast knowledge and connections, we feel sure you can direct us to the best possible source of supply for the things we need.

The things we are about to do may be "peanuts" in this profession, but to us it represents a big step forward. We are not financially able to make this stride, but the fact another theatre is opening here in July, leaves us no choice but to "build a better mouse trap". Our screen and sound will compare with any theatre this size, but our seats will not.

We have 240 seats and plan to replace 100 of them with NEW ONES. We are allergic to used equipment, it is always more costly in the long run. These seats must be lightweight (not massive) but the very most comfortable and rugged possible. Something that can take a real beating over the years. No gingerbread, just modern streamlined comfort.

Since most of our trade is made up of Eskimoes who wear fur parkas that sometimes reek of fish, cloth covered seats would be fatal. Due to the extreme cold here, plastic tends to crack, with the change of temperature. So the seats must be covered with a rugged grade of NAUGAHYDE or some similar material that will not absorb the fish odor, and one that can be cleaned easily.

I have read so many ads I am dizzy, and no nearer a solution than before. The seats all look beautiful and comfortable, but you will know which is best for our needs.

We need expert advice on spacing the seats. At this time we will not replace the children seats, but want them all spaced properly.

We are trying to make the theatre ultra modern, but want to make the lobby and the waiting room "Early Nome". We are remodeling a building which adjoined the theatre. It will be connected by a ramp, and there will be two very sound proof walls between the lobby & waiting room, and the theatre.

It must have the gawdy glitter and interest to attract though. Something to compete. Such as old roulette wheels, and gimmicks that fascinate, as well as extract money. I do not mean to infer there will be gambling, but plan to set the place up like an old music hall or saloon.

I need the following supplies: (Editor's Note: Quite A List!)

Perhaps you can come up with an answer to our problem. Please answer as soon as possible and let me know if you can, as we must get these things in on the first boat of the season which leaves Seattle May 25 where possible. Or on one of the two preferred following boats, one in July one in September. We only have three a year. Air freight is 15¢ a pound, with 100 lb minimum. So we use the boats when possible.

Thank you for listening to my problem even if you can't help me solve it. However after reading your material I feel sure you will have the imagination and knowledge to solve this.

Sincerely,

Virginia Brown, NOMERAMA THEATRE

What our Alaskan reader clearly needed was a reliable, knowledgeable supply dealer. He is the one person who knows intimately, the theatremen's needs, and has the know-how, if he doesn't have what you want, to get it quickly and at more of a savings than if you attempted this yourself. So don't forget the man whose business is helping you run your theatre. You won't regret it!

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AL DePROSPERO, Editor

STRIKE!



You'll hit the cause of BO fall-off on the head when you start spot-checking your seating, and then DO something about it. Bad seating's our meat! It takes so little in time and cost to correct it! Want our suggestions? Phone us.

••••• NOW AVAILABLE •••••

The NEW "Urafoam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE
CHAPEL 2-2561

MANUFACTURERS

Foam Rubber & Spring Cushions, back and seat covers.



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Upholstery fabrics and general seating supplies.

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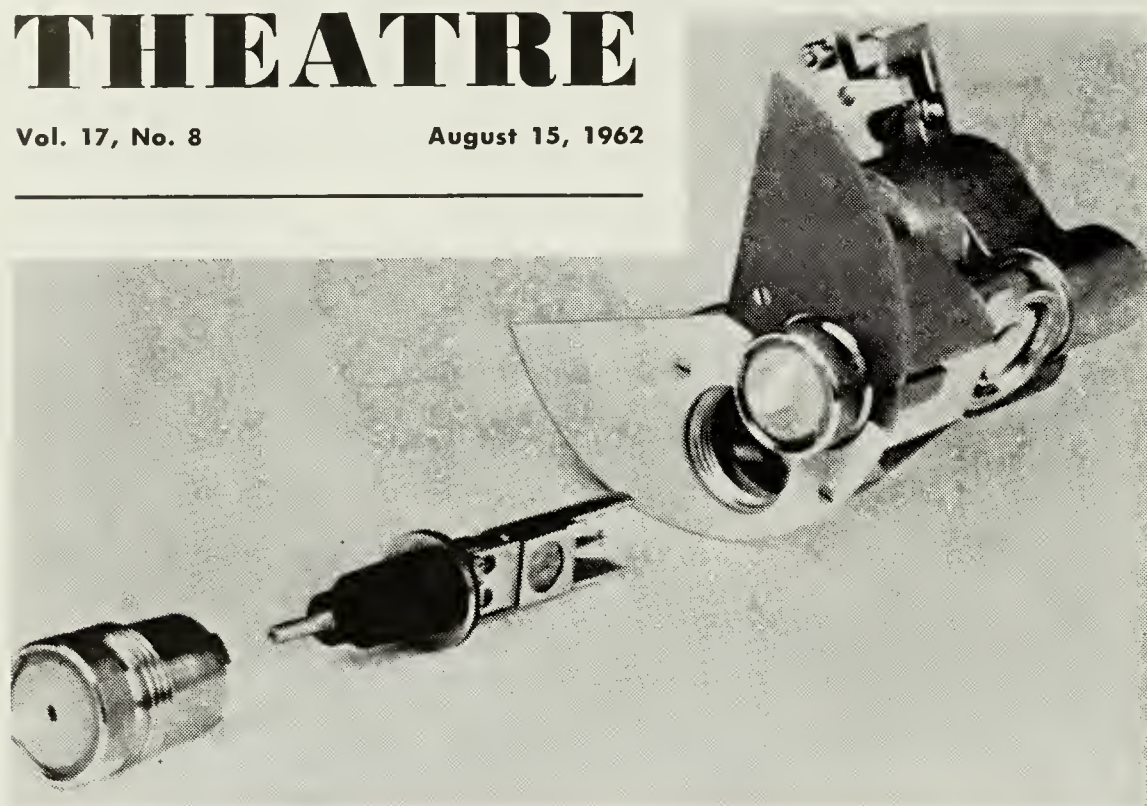
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**THEATRE FORMS
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PHYSICAL THEATRE

Vol. 17, No. 8

August 15, 1962



Dual lamp turret holding pulsed discharge lamps for Norelco FP 20 S motion picture projector pivots when one lamp burns out.

Photo shows the auditorium of the new Skouras Theatres' Victoria in Ossining, N.Y.



Completely Redone Skouras Victoria Equipped with Philips' NEW PROJECTOR

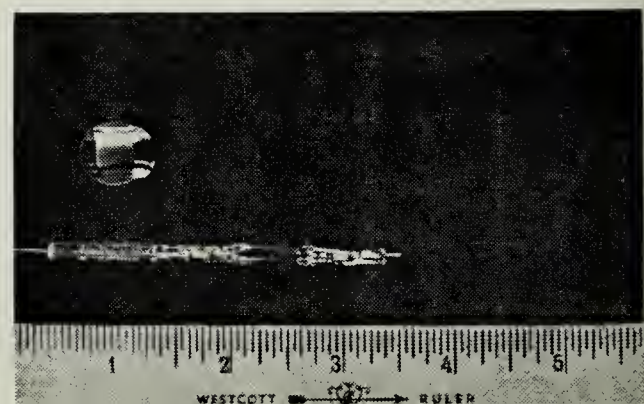
SKOURAS THEATRES' Victoria in Ossining, N.Y., except for its four outside walls, is new from screen to lobby door. In addition, the first run Westchester County house lays claim to the added distinction of having the first installation of Norelco's amazing shutterless projector in the Western Hemisphere.

The projector, which North American Philips (Norelco) installed in the completely refurbished Skouras house will, according to Niels Tuxen, general manager of Norelco's communications and electronics division, show U.S. audiences flicker-free motion pictures for the first time.

Unlike the traditional carbon-arc lamp projector used in American theatres until this time, the new FP 20 S pulsed discharge lamp projector has constant light output regardless of the number of hours in operation. Heart of the projector is the SPP 800 pulsed discharge lamp.

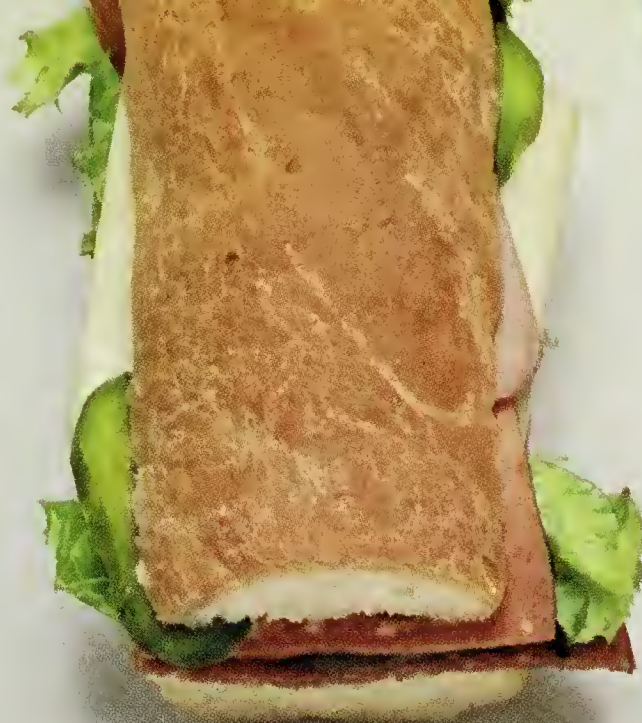
(Continued on Page PE-18)

Small mirror is Philips' reflector, seen above slender quartz tube, which is SPP 800 pulsed discharge lamp.





**You know
you can make
money
on this...**



or this...



or this...



or this...



or this...



or this...



or this...



or this...



or this...

(They're 9 of the most popular high-profit food items you can sell) Now...

"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY



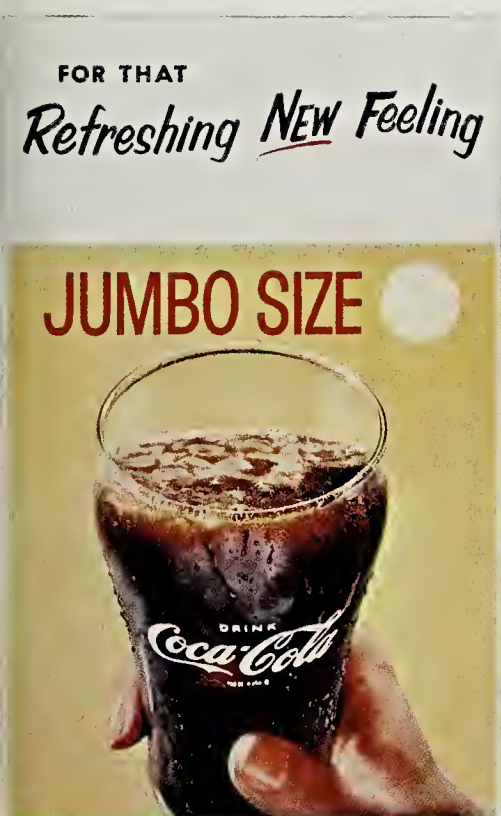
we've paired 'em up with **Coke** (in 10 colorful

TRADE-MARK®





merchandising kits) to help you sell more of both!



Why?

For two good reasons.

First off, Coca-Cola is a low food cost item. (15% to 30% lower than the overall average.) By combining this low food cost item with other popular high volume food items, you lower your total food cost average. Result? Higher profits.

Second, it's obvious that selling two of anything is better than selling just one. And Coke and food are natural go-togethers. Boost your check average and the result? The same. Higher profits.

Nine of these kits feature your most asked-for food items paired with the world's most asked-for soft drink. (The tenth is "Coke in the Jumbo size", a highly profitable trade-up promotion!) Each is stuffed-full of colorful counter cards, windows streamers, posters, over-the-wire banners . . . plus bright ideas to help you profit even more. Pick the one or ones you want to promote. Then call your representative for Coca-Cola and he'll help you plan for higher profits.

Everywhere the word is

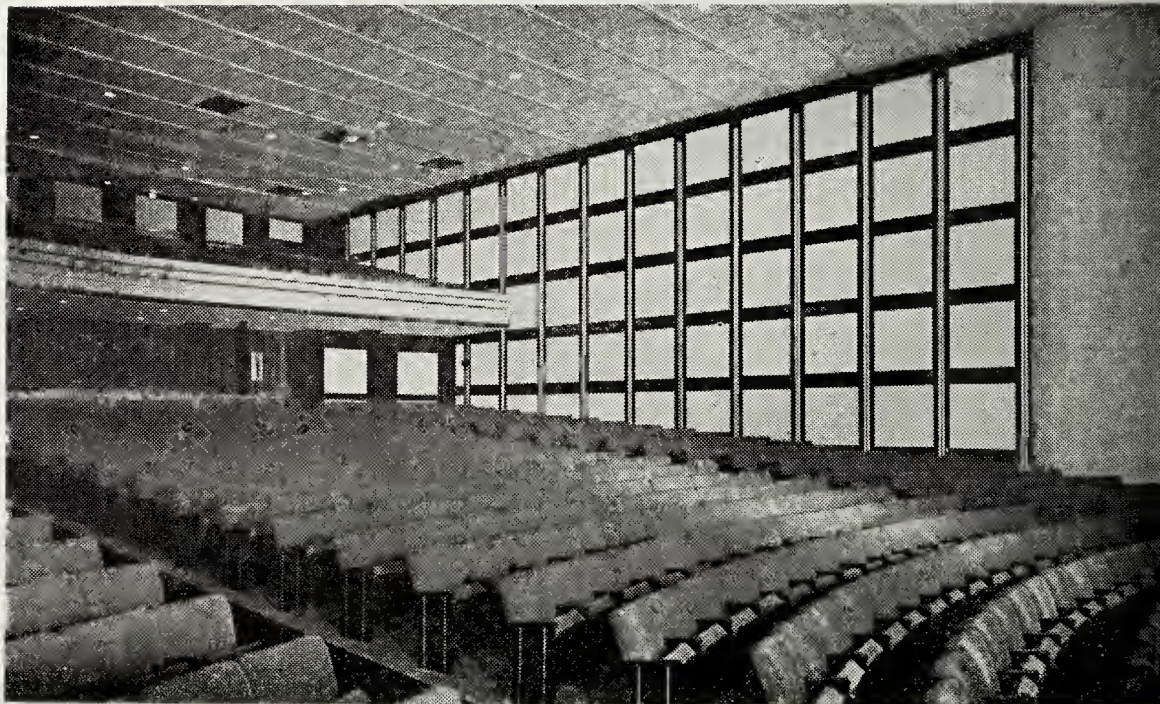
NEW



THE 1,401 square miles that comprise New York's Long Island have been the scene of vigorous strides forward in both exhibition and distribution. During the past few years the island has seen dozens of new theatres go up and may be the most active metropolitan area in the country as far as new theatre construction is concerned.

Part of the building boom can be credited to Associated Prudential Theatres, a progressive chain under the able management of the Seider family headquartering in Merrick, L.I. In the past few months, Prudential has opened two deluxe theatres, both part of the "all weather" type approach to exhibition. The all-weather theatre typically includes a drive-in and indoor theatre, both on the same site with patrons having access to the facilities of both operations.

One of the new Prudential indoor theatres is the modern



Auditorium walls show unusual "plaque" effect in tasteful black and whites.

Bayshore Cinema. Contemporary in every sense of the word, the 1,100 seat theatre was conceived to operate as a first-run situation, with specially selected, extended run product for its suburban audiences. Recently (June) opened, the showcase was erected on the site of Prudential's Sunrise Drive-In. Plans call for the merger of the indoor and outdoor operation into a "Cinema City" by the circuit.

The imposing front of the theatre rises vertically to the cantilevered canopy pictured on the cover of this issue. Extensive treatment of the theatres front with glass allows the beautiful lobby to greet patrons before they enter the building, mostly of stone construction.

The central color scheme is black, white, and gray dramatically lit by the fixtures visible in the accompanying photographs on this page.

Glass doors, fluorescent and neon lighting, and unique

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treatment of interior surfaces by architect Maurice D. Sornik give the theatre an overall appearance that is striking and reflects the best arguments in favor of modern design in the motion picture house.

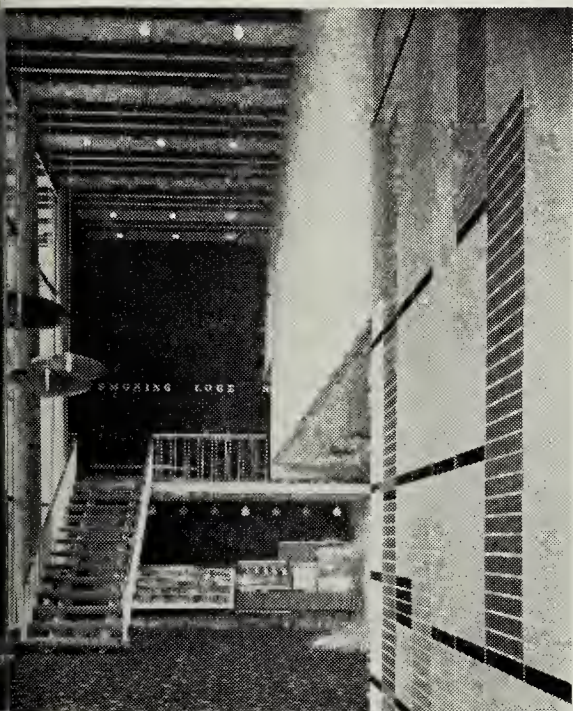
The auditorium, for instance, pleases both the eyes and ears of the Cinema's patrons. The large checks seen on the auditorium side walls were created by using acoustical materials in the light areas and painting the inner wall surface with blacks. The resulting checker board effect so well captured in Ben Schnall's photograph of the auditorium thus contributes both to the acoustical properties of the house and its decor.

The ceiling too is covered with acoustical material to insure maximum audience benefit from the output of the theatre's Century transistorized sound system.

The unusual design seen in the Lee carpets, which are

Reference Data

Owner:	Prudential Theatres
Location:	Sunrise Highway, Bayshore, L.I.
Seating Capacity:	Approx. 1,100
Architect:	Maurice D. Sornik
Theatre Chairs:	Heywood-Wakefield
Projectors:	Century water cooled
Lamps:	C. S. Ashcraft
Sound:	Century Transistorized
Curtains & Drapes:	Novelty Scenic Studios
Lenses:	Bausch & Lomb f/1.8 & anamorphics
Ticket Machine:	Gen. Register Automaticket
Signs:	Going Sign Co. Adler letters
Screen:	Technikote
Curtain Controls:	Automatic Devices
Supply Dealer:	Capitol Motion Picture Supply



eilings and huge glass wall give the Bay-
re Cinema a bright, spacious foyer.



Seen here are some of the 1,100 deluxe Hey-
wood Wakefield seats with full spring backs.



Looking down stairs from loge accentuates roomy,
uncluttered appearance of the Cinema's lobby.

red and a dark Burgundy, and in one area, a brilliant orange, contribute to the touches of color that are necessary when neutral grays are used against blacks and whites in decorating.

Designed for CinemaScope width presentations, the house was equipped with a 50 ft. wide Technikote screen that rises 20 ft. above the auditorium. To fill the large screen with light, Prudential purchased water-cooled Century projectors. The sound system is a Century transistorized, multi-track unit engineered to the needs of the Cinema. C. S. Ashcraft Super-Cinex lamps on the Centurys guarantee desired brightness levels for the wide screen.

As has been the case with other new theatres, the Cinema was designed without the traditional marquee. High above the theatre, the name of the house hangs in huge letters at roof level. The Going Sign Co., of New York, used Adler plastic silhouette letters for the attraction panels. Since

theatres of this type are often positioned away from the street, unlike so many of today's locations, they use this different approach to display attractions.

For maximum comfort, the theatre is cooled by Chrysler Air-Temp air conditioning. A central system was incorporated into the design of the house. Patrons will also be pleased with the luxurious seating in the new house. The auditorium was equipped with 887 Heywood-Wakefield seats with full-spring backs for the utmost in patron comfort. Seating arrangement affords excellent sight lines and spacing is wide enough that people may pass without disturbing those already seated. Some 300 new Heywood-Wakefield chairs were also installed in the Cinema's loge section to bring the total seating capacity to about 1,100.

Capitol Motion Picture Supply Co. is credited with the supply dealer work on the new Prudential house.



The largest plastic sign in Australia is shown here blazing the name of the theatre for all to see. The immense sign spreads itself more than 80 feet across the front of the theatre and is visible to most traffic approaching the city from the southern suburbs of growing Melbourne.

Australian Dreadnought Cut Down To Size

WITH the opening of its new Forum Cinema, Melbourne, Greater Union moved a further stage along its mammoth half-million-pound development scheme initiated by its chairman of directors, Norman B. Rydge.

A unique "theatre within a theatre," the Forum has been built completely within the walls of the former State Theatre, on the corner of Flinders and Russell Streets. It represents a completely new move for Greater Union (and the motion picture industry of Australia in general). In keeping with the modern trend for intimate theatres, G.U. has created a delightful "band-box" house within an outmoded "dreadnought."

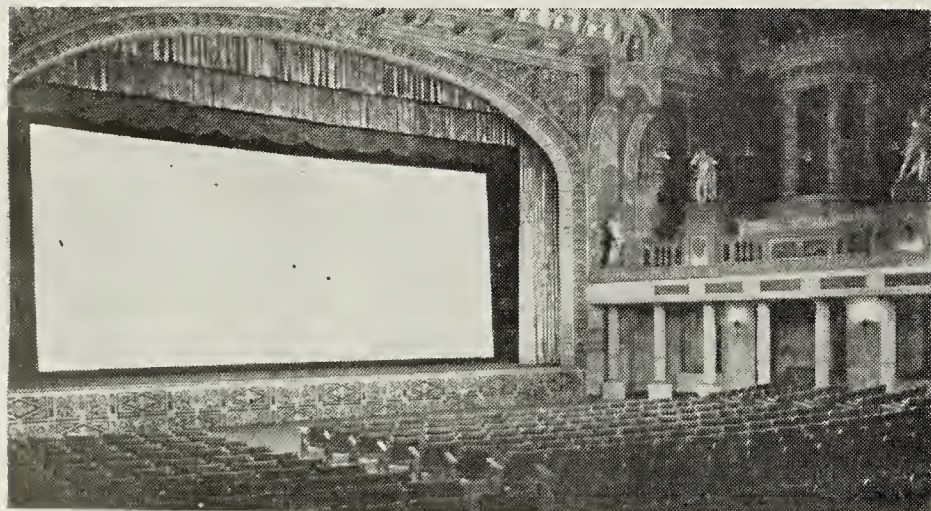
The advent of the Forum on one of the best-known entertainment sites in Melbourne means that Greater Union now has two ultramodern theatres side by side, creating a big cinema centre for hard-ticket specialised presentation. The Forum and Chelsea Cinemas now offer a united front to Flinders

(Continued on Page PE-24)

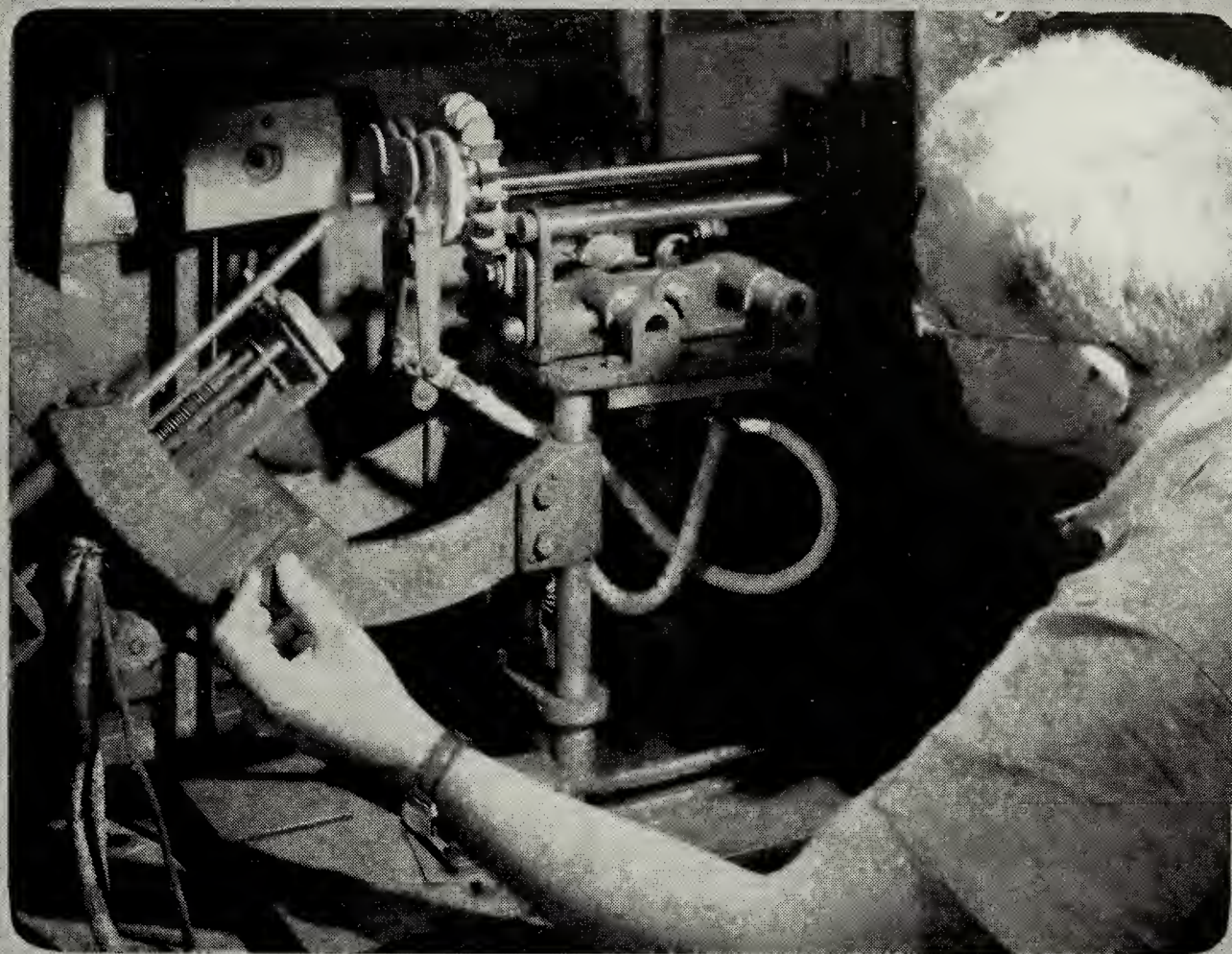


Photo above shows front of the Forum with unique lighting treatment of marquee. Square sections of enclosed lighting units flood the attraction panel, which measures some 42 feet long, with brilliant light. "Flower Drum Song" did very well.

The walls of the theatre were moved in twenty feet so that the screen, shown in photo below, sweeps the entire theatre front.



A Scene From America's Projector Carbon Center...



Lamp for simulating operating conditions

“With this unique lamp we keep millions of moviegoers happy with your screen lighting”

— says **GEORGE MAYER**
National Carbon Sales Engineer

To the best of our knowledge there are only two of these lamps in existence—and both are located in our Fostoria, Ohio, plant. This remarkable lamp is vital to quality screen lighting because it enables our development department to simulate *any* operating conditions encountered by projectionists.



George Mayer

For example, we can alter the *negative* carbon angle from 0 to 90°, with respect to the *positive* carbon axis. The lamp will take any size negative, either copper-coated or black. Jaws are available to burn either copper-coated

or black positive carbons. Rotational speeds range from 0 to 20 rpm, and feed rate can be varied from 1 to 120 inches per hour. Power variations range from 5 to 300 amps under normal conditions. Up to 800 amps have been carried for short periods of time.

Such advanced research equipment, quality production, and precision testing are only a part of the “National” projector carbon story. Since 1917, National Carbon has set the pace for outstanding technical service...through Sales Engineers equipped with today's most modern test devices for assuring optimum lighting efficiency.

Contact
Mr. National Carbon



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EXTRA PROFITS

Al DeProspero, Editor

August 15, 1962

popcorn

Merchandising Tips

POPCORN remains one of the highest extra profit items that a theatremen can merchandise. Practically every American theatre sells this item due to the extremely favorable food cost-profit ratio. Still, the success of the item remains tied to its unrelenting promotion. Unless patrons are prompted to make popcorn purchases, sales will fall off, and profits too.

Of the many ways to assist your popcorn sales, good display ranks as the best. If the concession counter is located in a favorable position, you have half the battle won. It is essential, if you rely on concession sales for a substantial part of your overall take, to locate the stand directly in the path of incoming traffic between the ticket taker and the entrances to the auditorium.

All concession stand purchases are of the impulse variety. People come to a theatre to see a movie, not to eat. Once they are there, the impulse to purchase something to nibble on can overcome them, and you can do a lot to help create that impulse.

Impulse buying can be prompted in many ways. Aroma is an important factor in the sale of hot foods and popcorn is no exception. The aroma of freshly popped popcorn is one of the big factors working in its favor over other food items you may carry. If the patron nears the stand and smells the aroma of hot, fresh popcorn and caramel, he is likely to make a purchase. Other suggestions can be made to the patron to prompt him to buy. Color, for instance, can be most effective in carrying your concession sales message. Point-of-purchase displays in bright color are literally "worth a thousand words."

Such displays are often available from your local popcorn supplier, or from the Popcorn Institute. Currently, the Institute has available a bright, new Fall Festival poster of stiff, stack card 10" wide by 14" high, featuring a closeup of an appealing young boy holding big bowl of popcorn in one hand and tossing a piece of popcorn high in the air with the other. There is a look of delightful anticipation in his eyes as he waits with open mouth to catch the kernel of corn. The four color closeup is dramatically highlighted by a jet black background.

The imagination of the concession stand helper is often a valuable source of ideas for "home made" displays that do as well. Remember that human nature works mighty hard against letting anyone pass up a sign, no matter what its message. The important thing is to get the sign up. Good or bad, it will do something to attract attention to itself. A

little resourcefulness by your stand help, utilizing such readily available things as popcorn containers, can create an attractive exhibit. Other displays can be easily made from crepe paper and plain cardboard, putting to use such seasonal materials as pumpkins and bright fall sprigs. Dressing up the back bar with cut-outs, either commercially printed, or made with show card paint or grease crayons can be especially helpful in attracting the kiddies.

Adult patrons can be lured into making popcorn purchases by tie-in angles. Offering a combination of drink and popcorn for a single price will often create adult sales for these two "naturals."

Special promotions have been known to boost the sale of popcorn many times over, and these promotions can be run with such ease that you're taking profits out of your own pocket if you ignore them. At kiddie matinees, for instance, a continuous promotion can be run from week to week with little effort. Hide a charm or small toy in every tenth box of popcorn, for instance, and watch your sales balloon. Or, with the adult shows, put free passes in certain boxes, and ballyhoo the giveaway in a couple of agate lines in your regular newspaper ad. The results will be gratifying.

One old stand-by, the raffle, can be worked with the tops of popcorn boxes. Have the

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

kiddies take home the top of their popcorn box, write in their name, and deposit the tops in a raffle box the next week.

Arrange a tie-in with a bicycle dealer or department store for life-like dolls and display them in the lobby. Then, after three weeks or so, raffle the prizes off by having someone reach into the basket of popcorn box tops and picking out the winners. The kiddies will love it, and so will your popcorn supplier.

Good popcorn is easy to sell. Remembering a few basics is all that is necessary to take advantage of the high profits and low food costs of the refreshment stand winner. If cleanliness is observed, and proper care taken in the preparation of the popcorn, sales will help themselves.

With popcorn, more than with pre-packaged candies as well as with other food items, care should be paid to seeing that the image of the concession stand is spotless and appetizing. Nothing is more discouraging to the sale of any kind of food than the presence of dirt in any form. Sparkling glass surfaces, clean hands on attendants, and a scrupulously clean popper will encourage patrons who can't make up their minds about what to purchase. The sight of an attendant in a clean uniform carefully filling a bag of popcorn with a clean scoop can create the impulse in your customer to buy.



An economical, new fresh buttered popcorn cup, featuring three "product appeal" designs printed on each container, is available currently from the Bondware Div. of Continental Can Co. Printed in warm-tone brown and yellow, the 24-ounce cup has a tightly rolled rim for extra rigidity.



make it profitable...make it Pepsi

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PATERSON'S NEW FABIAN

Looking
to
tomorrow

AN ORNATE OUTDATED THEATRE REDONE

The old Fabian Theatre was massive, ornate and rococo. It was all marble balustrades carved like rare ivory, mirrors and gilded powder rooms.

Built almost two years prior to motion picture's first talkie, "Jazz Singer" (shown in N. Y. C. Oct. 6, 1927), the Fabian was the country's mecca for silent films, variety shows and vaudeville. Its doors opened Dec. 15, 1925.

Opening night brought the ladies adorned in furs, and gentlemen in trim waist jackets Model "T's" and Stutz Bearcats shuttled back and forth on Church Street depositing the first-nighters.

First night theatre-goers gaped in awe at the shining chandelier that glowed overhead with its cast iron candelabra, "exquisitely cut as a lady's fan." The chandelier was said to be the largest and most costly lighting fixture ever to be installed in Paterson. It weighed nearly two tons and employed more than 500 light bulbs of various wattage. To clean it required a full day with a dozen men to lower and raise it.

The theatre itself was richly done in bright carpeting, gold and white trim with flowering and ornate decorations, and mahogany panels. For the times, it was a thing of beauty.

By some, the Fabian Theatre was regarded as the most beautiful on the East Coast and being so attracted top flight entertainers and prominent viewers. But the days of gaudiness have made way for a new era—the space age.

The new Fabian is as striking in the modern manner, with the accent heavy on comfort and eye-soothing decor. Soft whites and warm shades of red, mixed with gold, charcoal gray and black, replace its interior walls once embellished by dark mahogany.

Along the comfort line, the theatre provides more leg room in its auditorium. No longer do patrons have to rise to allow late-comers to make their way to mid-aisle seats, but may relax undisturbed.

The number of seats have been cut from 3,500 to 2,900 to allow greater seating comfort.

The sticky-in-summer red mohair upholstery has been replaced. New plush body-form spring back seats, done in striking dark blue, now enhance the auditorium set in rows a full 10 inches wider than in the original theatre.

For easier and quicker location during semi-darkness the panels have been done in off-white.

The chandelier, once the talk of the town, has been unceremoniously hauled down from its lofty perch in the center of the auditorium. Space-age theatre-goers have no place for

crystal prisms and wrought iron curlicues. The gaping cavity it left in the ceiling has been cleverly camouflaged by a judicious draping of a deep red oval curtain.

Modern fixtures supplying soft, indirect lighting will provide the required illumination. Gone are the days of the pitch black auditorium.

Wide aisles, ample leg room, a new screen that stretches 50 feet across the stage and towers 26 feet above it are some of the new attractions at the Fabian.

What the patron will not see, but of which he will be happily aware, is the six-track stereophonic sound system that will bring reception on the closest ever to actual sound as it emerges from the lips of the images on the screen.

This modern sound system is complimented by two new film projectors. One is the conventional 35mm projector and the other a 70mm unit.

The widened screen and new all-enveloping sound have pushed out the familiar boxes that once lined the ornate walls of the old Fabian. The flanked series of boxes, three on each side, have been removed as well as the passage ways leading to them.

"Nobody sits in boxes any more," says George Birkner, manager. "And with the new equipment, if they did, they would be deafened by the blast of sound and at the same time would be unable to see the new wide angle screen."

The area where the boxes once stood has been masked off with a gold curtain shadow line of third dimensional qualities.

The curtain, and the actual stage is in a 75 feet arch. The curtain itself, a light colored gold, runs the height of the wall and gives a concave effect. The size of the screen is 52 by 26 feet.

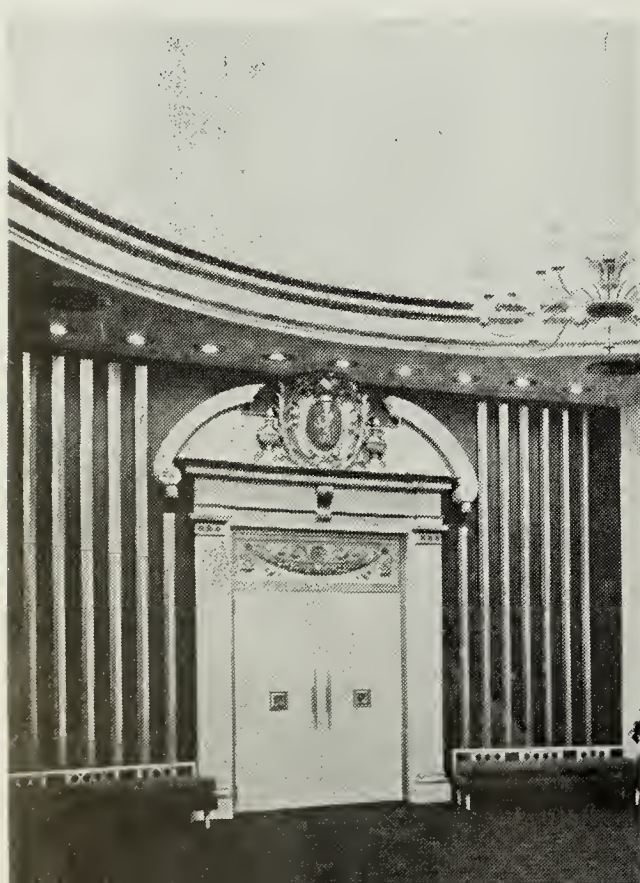
A holdover from the theatre's first days is a Wurlitzer Hope Jones organ. It was used at intermissions and during performances. The organ, originally bought for \$25,000.00 has been cleaned and reworked and was used opening night.

The orchestra pit is on a flexible basis. It is closed over during shows, and can be opened for future planned stage shows. Added to the stage are new footlights.

Throughout the theatre new, bright red carpeting was put down.

The main ceiling is done in modern taste with various multi-figure decorations in striking black, gold, white and red. The rear ceiling has been decorated with red as the main theme. The walls, from the stage curtain to the rear, has been decorated in off

(Continued on Page PE-16)



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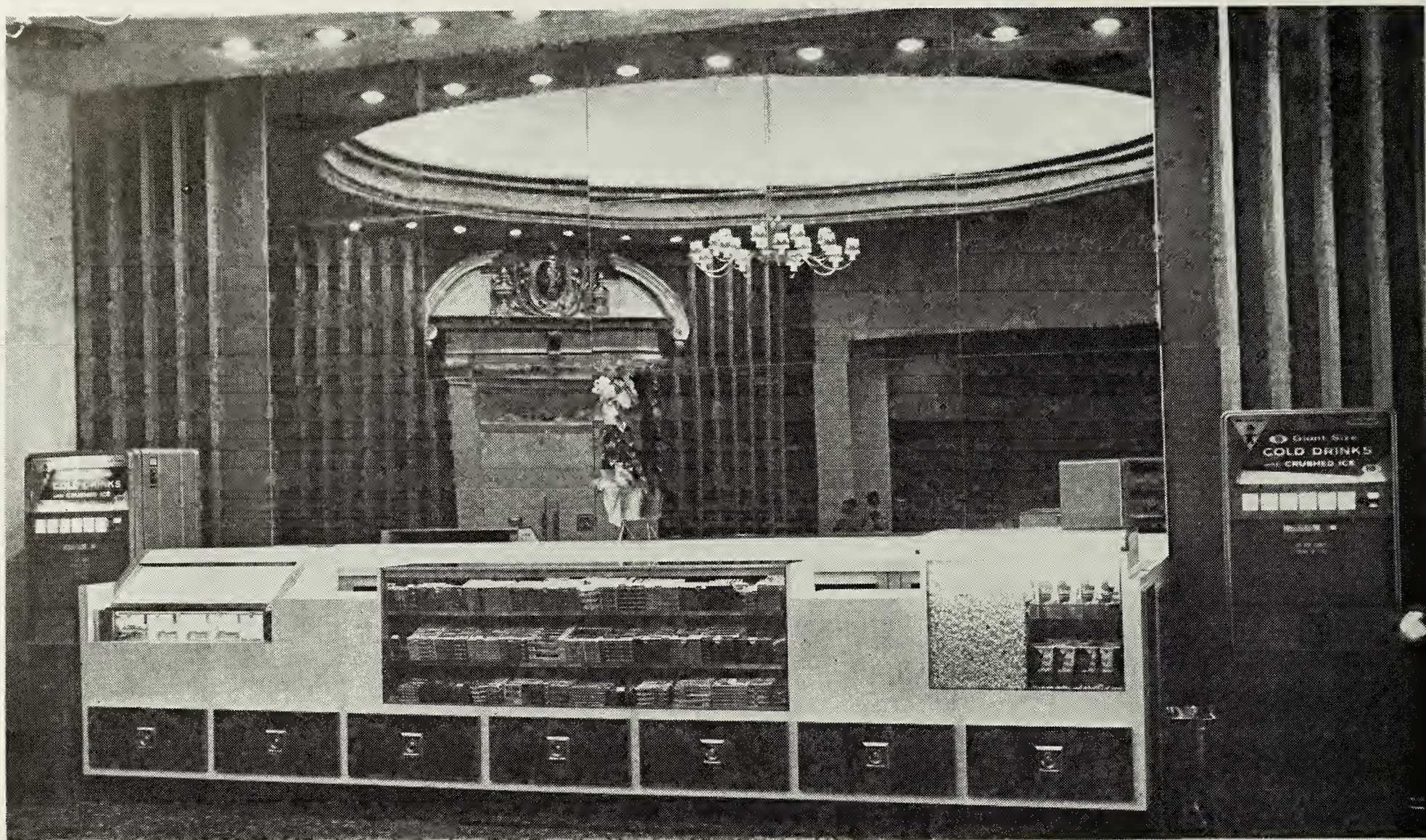
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FABIAN •

(Continued from Page PE-14)

white with staggered strips of bright red.

The old mahogany panelling on the side walls was painted over in a fresh and cheery antique white.

Marble in the theatre has also been retained, but cleaned and repolished. The sparkling stone was cleaned by the same company which installed it years ago. There are only two firms in the nation that do such work.

The mezzanine captures the color of the main auditorium. The first floor lounge and washrooms have been completely redone.

The powder room has a gold twist carpet to match the gold and white walls. The chairs, also done in gold coloring, set off the white dressing tables on the east wall. Mirrors on the wall reflect handsomely the color concept.

In the washroom, Yellow, pink and charcoal combine in various shades adding to the floor to ceiling tiling. New plumbing and ventilation and lighting fixtures highlight the room.

The men's lounge has a Japanese grass cloth carpet in natural color. The walls are done in natural, sections with walnut panel and other antique white. Chairs and sofas are of various colors, highlighting blue.

The washroom combines blues in its floor to ceiling tile. Hues of blue are used extensively in the plumbing and fixtures with a touch of yellow and white.

Two smaller washrooms on the mezzanine cross-over are decorated much the same as those of the main.

The main highlight of the theatre is the lobby with white and red used mostly, combining with various black and gold. The three main doors are still in use entering the auditorium, but two are played down color wise. The center door, with its carved ornate figures, attracts immediate attention. The door is set in an antique white wall and trimmed with cardinal red and natural wood finish. The ceiling adds to the door's striking effect with its whites and golds. The floor is of marble texture.

From the lobby you walk directly outside as one set of doors have been removed. The doors leading into the lobby are of glass and aluminum which, in effect, make the entire area larger.

A new two-girl ticket booth is located outside the lobby and is angle-recessed into the south wall. Inside the lobby a large refreshment counter adds to the attractiveness of the area.

A feature also to add to the patron's comfort is a "wall of air." In effect, air blowers from the ceiling push air down to the floor at the entrance to the lobby. This keeps Winter's cold and Summer's heat from entering the auditorium each time the doors are opened.

The marquee, getting away from the old

box-like shape, has been revamped into a V-shape. It cost \$15,000 and will feature larger lettering and brighter lighting.

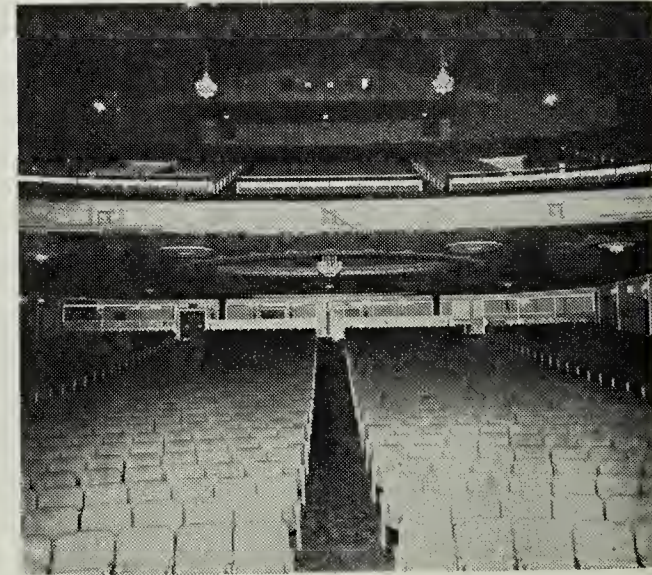
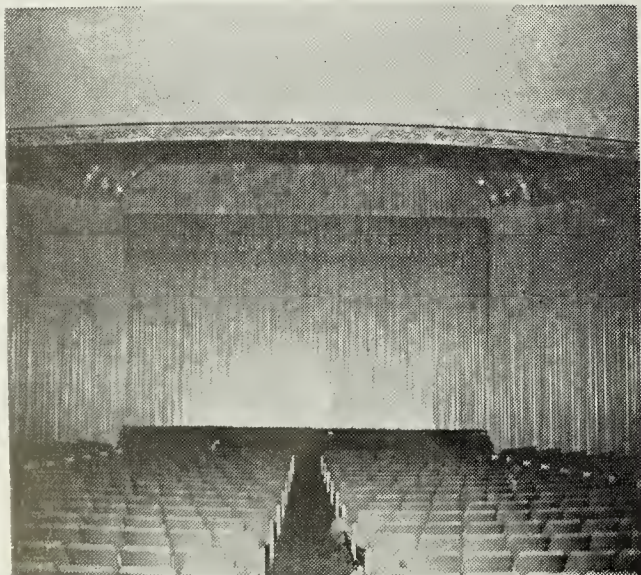
Throughout the theatre, all electrical wiring has been replaced or double checked by city authorities. New exit signs and other directional signs have been installed.

Fire doors have new "panic bars" installed that will swiftly open upon the slightest pressure.

So goes an era. Gilt cherubs, colored footlights, crystal and velvet bow out to the clean lines and cool fabrics, the chrome and wrought iron, the wonders of electronics and the realism of minds that accept calmly the challenges of outer space.

Of these materials and these dreams arises the new Fabian Theatre, symbol of a new Paterson, and tomorrow's new brave world.

A "well-done" should be given to the architect and planner of the Fabian's new look. Sidney Schenker, architect, has his offices located at 178 Market St., Paterson.



New Equipments To Highlight Show

NEW YORK — Completely new theatre equipment, never exhibited at a motion picture equipment trade show before, will be featured at the Allied-TESMA-TEDA Trade Show at the Sheraton-Cleveland Hotel, December 3-5, 1962.

"This trade show to be staged at the brand new Exhibit Hall at the Sheraton-Cleveland, shapes up as the most exciting in many years," declared Merlin Lewis, TESMA executive-secretary.

"Not since the introduction of Cinema-Scope, magnetic sound, and the other accoutrements of these and other processes, have so many new pieces of equipment and so many designs of up-to-now standards been scheduled to be shown to theatre owners under one Trade Show roof.

"Since the Allied-TESMA-TEDA Trade Show in Cleveland is the only place where all of the three associations will hold conventions concurrently with the trade show, the hotel threatens to be over-crowded, so much interest has been evidenced in the new processes and equipment," Lewis said.

According to TESMA, two manufacturing companies have declared that they will exhibit and demonstrate Xenon projection lamps, three companies will show transistor sound systems of varying design and specifications. One company will show the completely new pulsed discharge projection lamps that eliminate the use of the rotary shutter in projectors.

New projection lamps, motors and machinery, plus new conceptions of traveler curtains and other decorative concepts will be presented by two companies as will new ideas in screen rehabilitation.

As other equipment companies contract to exhibit new equipment at the Allied-TESMA-TEDA Trade Show, the exhibits will be described to the trade press, it was announced.

Firm contracts for booth space have been signed with 21 companies for 37 booths so far, Lewis said, with 18 more companies holding space for final selection and assignment of space.

Companies assigned space so far are: Adler Silhouette Letter Co., C. S. Ashcraft Manufacturing Co., American Mat Co., Automatic Devices Co., Century Projector Corp., Coca Cola Co., Drive-In Theatre Manufacturing Co., Electrical Products Research and Development Co., General Precision Equipment Co., Gordos Corp., International Seat Co. Division of Union City Body Co.

La Vezzi Machine Works, Miracle Equipment Co., National Carbon Co., National Theatre Supply, North American Philips Corp., Neumade Products Corp., Original Crispy Pizza Co., Pepsi-Cola Co., Strong Electric Co., and Wagner Sign Co.

Royal Crown Sales Up

COLUMBUS, GA. — Earnings of Royal Crown Cola Co. and consolidated subsidiaries for the six months ended June 30, 1962, amounted to \$833,619 (73 cents per share) after providing \$960,000 for federal and state income taxes; as compared with earnings of \$554,550 (49 cents per share) reported for the comparable 1961 period, after providing \$636,000 for federal and state income taxes.

Sales for this period exceeded earlier predictions and from all indications the present increase should continue throughout 1962, which would make this the best year in the history of the company, according to W. H. Glenn, president.

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Seven new indoor theatres opened in metropolitan New York during June and July. All seven selected Simplex X-L projection equipment.

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National
THEATRE SUPPLY COMPANY

CONTRACT DIVISION, 50 PROSPECT AVE., TARRYTOWN, N. Y.
Subsidiary of General Precision Equipment Corporation

Philips New Pulsed Discharge Lamp

(Continued from page PE-4)

The Type SPP 800 pulsed discharge lamp is very small. It consists of a quartz tube of $3\frac{1}{8}$ " in length and with a maximum diameter of $\frac{7}{32}$ ". The discharge takes place inside a thin capillary tube, the luminous part of which has a length of about $1\frac{1}{16}$ ". The lamp is operated by a pulsating direct current of 72 pulses per second or 3 pulses per frame, each with a duration of between 2 and 3 ms. Light is produced only during these current pulses; in the intervals the lamp is dark.

This lamp seems to fulfill the old dream of the cinema technicians; a light source

which produces light only while required for actual projection, thus making the "light-devouring" shutter superfluous.

The use of the SPP 800 lamp is completely safe as the capillary tube has a minute volume (about 3 cub. mm). Under operating conditions, the lamp is surrounded by a flow of cooling water while, when it is not on, the gas pressure is below that of the atmosphere.

The luminous efficiency remains practically constant throughout the life of the lamp. In contrast to incandescent lamps or carbon-arc lamps, the light output decreases no more than proportionally with the load. The extremely high brilliancy during the pulse peaks—during which values of ten times the mean value are reached—ensures uniform spectral energy distribution and hence excellent rendering of color films. Moreover, the film is exposed to less heating, ultraviolet radiation being eliminated by an absorption filter contained in the lamp holder while the infrared is absorbed by the cooling water.

The difference in luminous flux between the various lamps is only a few per cent. Consequently, there is no objection against employing an older lamp in one projector and a new lamp in the other projector.

The projector is equipped with a turret fitted with two lamps. Normally, the lower lamp is in operation. When it breaks down, the turret pivots automatically and the upper lamp takes the place of the lower one with practically no delay. The defective lamp can be replaced and the turret turned up again during the performance, thus re-establishing the automatic stand-by for the lamp in operation.

The lamp can operate at any wattage between 60 and 800 W, a continuous control for this purpose being on the projector.

Optical system

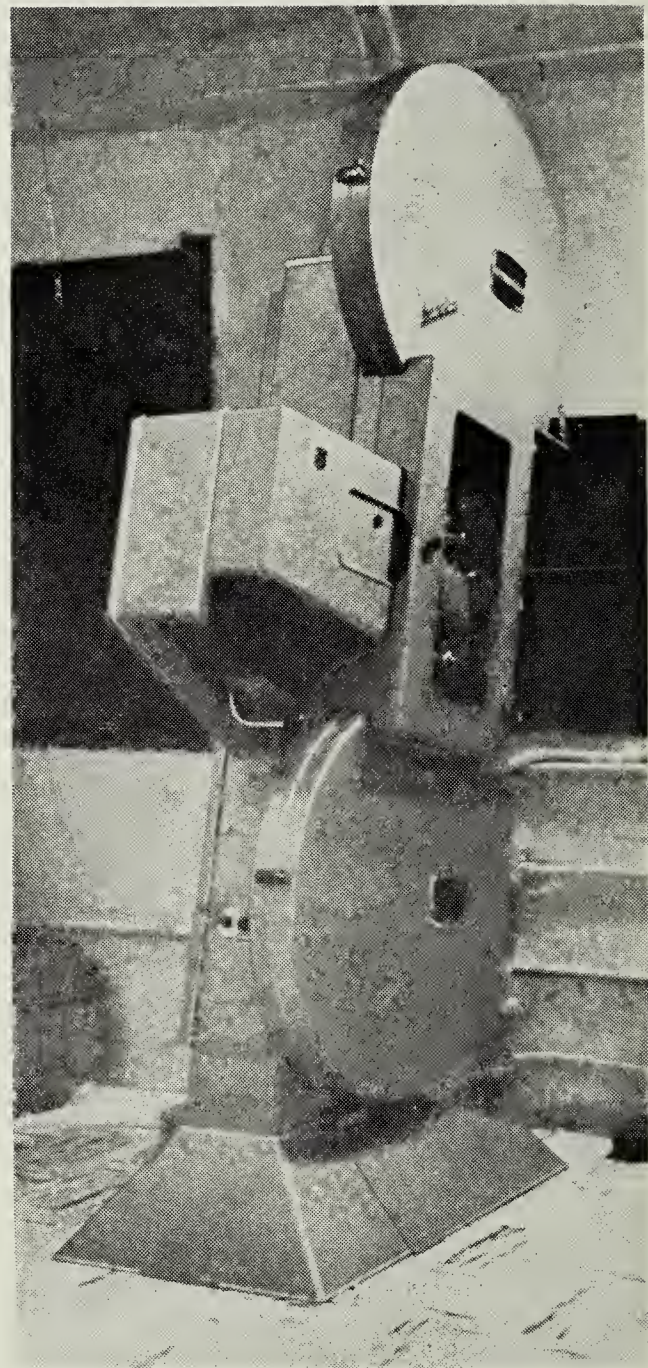
This consists of a cylindrical reflector of only $\frac{7}{16}$ " x $\frac{3}{8}$ " (11 x 9 mm) and two lenses, which form an image of the lamp directly in the projection lens. This explains the exceptional uniformity of the light distribution, the side-to-center ratio being about 95%.

Each film frame receives three flashes while stationary. During the pull-down period, the lamp is completely dark. The dark periods are sufficiently long to permit of the use of a normal intermittent system with a 90° Maltese cross. No rotary shutter is required. All the light produced is completely utilized for projection instead of about half of it being lost because of the shutter. The lamp, operated at 800 W, produces the same luminous flux on the screen as a H.I.-arc of 60 A.

Construction of the projector

The skeleton of the projector consists of a rectangular sheet-steel housing. Its front panel is completely flat so that components to be subsequently fitted will not require any special alignment to ensure a smooth running of the film. Projection up to 15° upward or 25° downwards is possible by tilting the whole housing around an axle in its base.

Thanks to the ingenious combination of various transmission systems and a new central framing device, the driving mechanism is extremely simple. Both the upper and the lower spool are driven by a chain. These chains are slow-running on chain-



Rear view of projector shows slim silhouette made possible by greatly reduced size of projection head and lamp.

wheels of a synthetic material which is practically indestructible and ensures absolutely silent operation.

The new framing device requires no phase correction and hence no gear transmission for this purpose. All the spindles and shafts run in sealed ball-bearings, requiring no lubrication, and all the guide rollers are made of self-lubricating material.

The oil bath of the Maltese cross is fully enclosed and easy to refill. The risk of oil splashes on the film is thus eliminated and the driving mechanism does not need to be housed in a sealed compartment; it is therefore readily accessible at all times.

Simple film path

The carefully designed film path is simple and logical. As several functions have been combined, the number of parts is surprisingly small. Thus, the feed and the hold-back sprocket serve also as fire-trap rollers, while the pressure skates and the pad shoe of the intermittent sprocket constitute a single unit. The number of manipulations for threading the film is therefore less than ever before.

Soundheads

The projector can be equipped with both a magnetic and an optical soundhead. These form separate units which can easily be fitted and removed. The necessary mounting holes for the soundheads are already provided in the projector cabinet. When they are not used, they are covered by an inconspicuous round plate.

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Optical

This soundhead is of the same construction as that of the other well-known Philips projectors. The sound drum is given by the film. The starting time is only about 3 seconds and a very small pull is sufficient to keep the drum rotating at its rated velocity. The film is therefore not stretched between the sound drum and the take-up sprocket but forms a slack loop which absorbs all the small shocks caused by the teeth engaging in the film perforations, thereby precluding any risk of hoarseness on account of the 96 c/s sprocket modulation.

Magnetic

The magnetic soundhead has two sound drums, running in precision ball-bearings and provided with heavy flywheels, and a head assembly for one-to-four track reproduction. When a magnetic soundhead is used, the projector is equipped with two feed sprockets, the upper one for pulling the film from the reel and the lower one for pulling it through the soundhead.

The required tension in the piece of film between the two feed sprockets is obtained by means of spring-loaded rollers.

Other Features

In addition to Norelco's newmaking projection process, there are many other outstanding innovations at the new Skouras theatre in Ossining, including an excellent sound system. The architect for the remodeling was H. Tanenbaum of N.Y.C. The "new" Victoria will seat patrons in 724 deluxe chairs of deep red made by the International Seat Co.

The cost of the extensive renovation exceeded \$100,000. The dominant color scheme in the new house is a modern black and white. Zebra stripes are effectively employed in the lobby, and the huge gold curtain seen in the auditorium is of a gold fabric. The foyer has white vinyl wall covering, red carpet, and gold astral curtains.

Supply dealer for the new Victoria was Joe Hornstein.

Continental Vending Expands

NEW YORK—Continental Vending Machine Corp. has acquired a group of five vending operations for more than \$6-million, it was announced today by Harold Roth, president.

The company paid all cash above assumption of liabilities and no stock was involved in the transaction.

According to Mr. Roth, the new acquisitions have an approximate combined annual sales volume of \$10-million. The operations are Coast to Coast Vending Corp. and Coast Automatic Vending Corp.

Coast to Coast Vending has operations in Orange County, Calif.; San Francisco, Calif.; Buffalo, N.Y. and Miami, Fla. Coast Automatic operates in Los Angeles.

Dynamic Declares Dividend

NEW YORK—The board of directors of Dynamic Vending Corp., international distributors of coin-operated vending equipment, today declared the company's first dividend.

Walter W. Bechhofer, president, announced that shareowners of the common stock of record on July 16, 1962, will receive a 100 per cent stock dividend payable August 15, 1962.

SMPTE Bestows Award On John I. Crabtree

NEW YORK—J. W. Servies, president of the Society of Motion Picture and Television Engineers, has announced that the first member to be elevated to the newly created grade of Life Fellow of the Society is John I. Crabtree, eminent scientist and engineer in the photographic field.

Mr. Crabtree was president of the SMPTE in 1930-31 and has been a member of the Society for over forty years during which time he served on many committees and on the board of governors. As chairman of the board of editors his guidance was instrumental in establishing the SMPTE "Journal" as one of the leading engineering publications of the world. As president he fostered

closer liaison with other engineering societies and encouraged the work of the SMPTE in cooperation with the American Standards Association in development of acceptable standards in the field of motion pictures.

Mr. Crabtree retired from the staff of Eastman Kodak Co. on January 1, 1957 after over forty-three years of service with that organization, during which he made many significant contributions to scientific knowledge in the photographic field.

Numerous honors have been bestowed on him, both at home and abroad, for his research work, including the Journal Award in 1944 and the Progress Medal in 1952 of the Society of Motion Picture and Television Engineers.



70 mm release report

<p>Released to date</p> <p>OKLAHOMA AROUND THE WORLD IN 80 DAYS SOUTH PACIFIC PORGY AND BESS THE BIG FISHERMAN BEN-HUR SLEEPING BEAUTY SOLOMON AND SHEBA SCENT OF MYSTERY CAN-CAN THE ALAMO SPARTACUS EXODUS THE WEST SIDE STORY EL CID KING OF KINGS THE KING AND I BUDDHA BLACK TIGHTS LAFAYETTE</p> <p>Announced or shooting</p> <p>CLEOPATRA MUTINY ON THE BOUNTY BARRABAS LAWRENCE OF ARABIA THE GREATEST STORY EVER TOLD</p>	<p>MY GEISHA MADAMOISELLE THE LAST DAYS OF POMPEII DENTS DU DIABLE THE SAVAGE INNOCENTS ALI BABA & THE 7 MIRACLES OF THE WORLD THE QUEENS GUARDS THE KING MUST DIE DE LUXE TOUR IN THIS SIGN MUSIC MAN THE HELLIONS THE WAY WEST ISLANDIA TRAVELS OF JAMI MCPHEETERS CHARLEMAGNE THE REASON WHY WILLIAM THE CONQUERER JOHN BROWN'S BODY TRIAL OF OSCAR WILDE DEAR & GLORIOUS PHYSICIAN NIGHT RUNNERS OF BENGAL MARCO POLO CARTHAGE IN FLAMES THE CARDINAL I SAW THE AMERICAN FLAG INNOCENTS ABROAD</p>	<p>THE SOUND OF MUSIC SIMON BOLIVAR CARMEN THE STORY OF PAUL BUNYAN OLIVER CROMWELL CAIN & ABEL THE LONG SHIPS OWYNEE HAWAII FLAMING YEARS SODOME ET GOMORRHE MONTEZUMA 55 DAYS AT PEKING THE FALL OF THE ROMAN EMPIRE THE FRENCH REVOLUTION THE CITY THAT LIVED I MILLIE FUOCHI EMPEROR MEIJI THE BLUE DANUBE MEETING AT A FAR MERIDIAN RED LILY CORPS HERCULES CONQUERS ATLANTIS TAIHEIYO SENSOTO HIMEYURI BUTAI VENUS IMPERIAL CIRCUS MAGNIFIQUE TOILERS OF THE SEA EMPEROR CHIN</p>
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Art House Woes Cured In Time

Baltimore Exhibitor Made Opening Night; A Dirty Theatre Almost Held Up The Show

The customers were queued up again at the Avalon box office, and genial "Bob" Hyatt, imaginative impresario of Baltimore's newest "art" theatre, was in a relaxed and talkative mood.

"You know," he said, "it doesn't seem possible that just a few months ago I was on the verge of calling it quits . . . almost before I had even gotten started. You should have seen this place the day I walked in here for

the first time. It was a mess!"

Forty years of use and abuse had exacted a heavy toll from the once proud movie house . . . a neighborhood theatre that had been witness to countless double features, spine-tingling serials, and the sometimes mis-directed enthusiasm of the thousands of youthful patrons who had made it their "home away from home" down through the years.

The rest rooms were in "a deplorable state." The tile floors, long left unprotected were spotted and stained . . . covered with accumulated soil and scum. Sinks and toilet bowls fared little better, while the urinals "were a disgrace." The walls, CEILINGS (!) and doors bore innumerable inscriptions. Wall tiles had been broken, lamp shades cracked, and the peeling paint had long stopped falling from many now bare spots.

Inside the theatre proper, a drab and dulling film of soil and stain obscured the floor's surface . . . punctuated here and there by globs of chewing gum, and patches of crushed, ground-in candy. A smattering of broken seats, torn carpet, and a ripped screen completed the frustrating "inside" story.

Outside, in the outer lobby, the ceramic tile floor, like the others, was a picture of drab dreariness . . . the apparent victim of infrequent, or improper care.

"All in all," recalled Mr. Hyatt, "it was pretty awful!"

The deteriorated state of the theatre posed a two-pronged problem for the new owner. First, and obviously, the establishment had to be renovated, and thoroughly cleaned. And second, the depressing "image" that many adults had of the movie house, an "image" that had been years in the making, had to be changed . . . and changed quickly.

The Avalon was no longer to be a neighborhood theatre. It was now to be a gathering place for the elite of the movie-going public . . . a first-run theatre featuring international, prize-winning films.

Fortunately, the solution to the first problem had much to do with solving the second. "One of the key factors in the success or failure of a movie theatre," said Mr. Hyatt, "is its outward appearance of cleanliness, especially in the rest rooms. No matter how good the films are, if a theatre has a reputation for being 'dirty' . . . if its rest rooms look and are unsanitary, people stay away in droves. Not only are they reluctant to patronize the theatre themselves, they discourage their family and friends from doing so, too.

"That's why I felt that getting the place cleaned up," he continued, "was so important. In many cases, it takes years for a first-run, art theatre such as mine, to become successfully established and profitable. And this is under favorable conditions! So you can imagine how I felt when I saw what I had to work with, and the full implication of the job I had to do fully dawned on me!"

Mr. Hyatt plunged into his program of renovation and "refreshment." Repairing, recovering, repainting, and replacing became the order of the day . . . and night: and for many days and nights thereafter. Finally, the major part of the renovating was done, and then it was time to "clean up." With the bulk



Wiping, scrubbing, scouring, and bleaching failed to remove stains in photo at left, but one of Just's maintenance chemicals did trick.

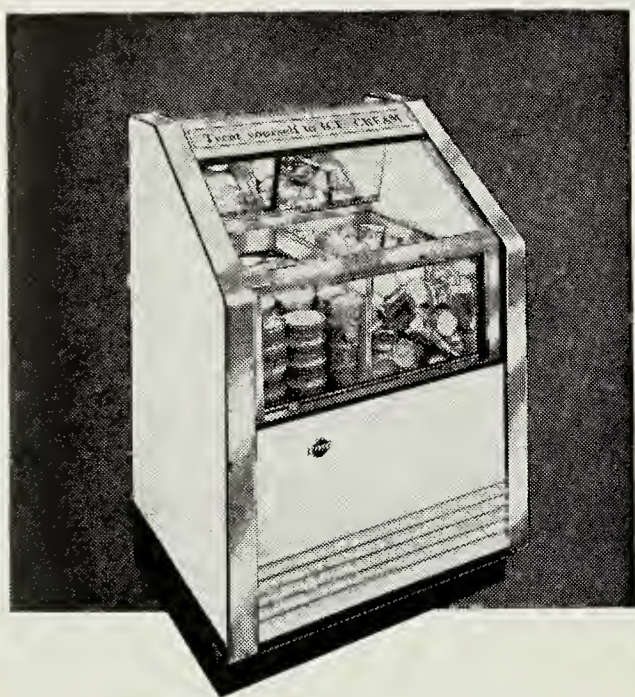
of the repair work behind him, the youthful manager looked forward to "easy going" the rest of the way. A good scrubbing here, a brisk rubdown there, and he should be finished, with no great amount of trouble.

Unfortunately, it didn't work out that way at all. The floors were scrubbed . . . and scrubbed again, but the dull, grey film remained. The toilet bowls were wiped . . . scrubbed . . . scoured . . . and bleached . . . But the stains stay put. And the much advertised and ballyhooed Grand Opening was just days away!

The next day, however, in talking with a friend associated with a local advertising agency, the conversation just naturally seemed to turn to the problems confronting him. And, as good fortune would have it, a possible solution presented itself!

One of the friend's clients was a manufacturer of sanitary maintenance chemicals . . . Associated Just Distributors, Inc. And, once apprised of the problems, they quickly arranged for a Just Products representative to personally survey the situation and recommend steps to correct it. In short order, a selected assortment of products were delivered. And without further "ado", the problems, and the theatre, were "all cleaned up" by Mr. Hyatt's regular custodian! In addition, a program of regularly scheduled maintenance procedures was outlined for Mr. Hyatt, to guarantee that the theatre would not, through carelessness and neglect, slip back into its once sorry state. According to Hyatt, the theatre was a gleaming showcase of cleanliness on Opening Night! In reviewing the events leading up to his Grand Opening, Mr. Hyatt was lavish in his praise of the interest and efforts of AJD, Inc. "Without their help," he said, "I'm sure I would never have made it for Opening Night . . . and I know that they saved me considerable amounts of money, too.

"Frankly, I was at the point of seriously considering the replacement of great areas of tile, and certain pieces of equipment. . . because I just hadn't been able to clean them up satisfactorily. But with the Just company's help, all my problems seemed to vanish. I'm happy to say, too, that we have been able to change the theatre's 'image.' . . . practically overnight! Today, I dare say, we are recognized as one of Baltimore's leading first-run, art theatres."

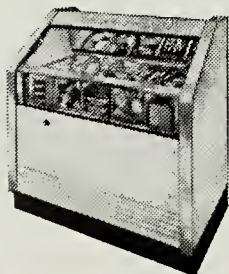


The first show is in the lobby

Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally Case and Cooler, Inc.
Bally, Pennsylvania

Write Dept. MP for more details.

Loew's Capitol Now Cinerama Showcase

NEW YORK—Loew's Cinerama at 51st Street and Broadway is completing the final stages of a million-dollar reconstruction which is turning it from Loew's Capitol into the most modern Cinerama showcase.

The conversion will be completed for the August premiere of the MGM-Cinerama release, "The Wonderful World of the Brothers Grimm."

For more than four months, technicians have been working on the theater. Until June 20, they worked late at night while the theater was still in operation. Since then, the theater has been shut down.

A major feature of the new Cinerama house will be the huge screen which will more than triple the viewing area of the largest screen the Capitol ever used.

The 33x93 ft louvred screen covers over 3,000 square feet from wall to wall and floor to ceiling. This will give the audience the maximum participation effect through a 146 degree viewing area which approximates that area encompassed by human sight.

Bottom masking is created by the stage floor which rises from the first row. The ceiling provides the upper masking.

The seating capacity of the theater has been reduced to 1552 from the former 3612. The side aisles in the orchestra, the last thirteen rows, half the balcony, and a third of the loge have been eliminated.

The three Cinerama projection booths are placed in the orchestra above the heads of the audience. Coupled with the technical improvements in the Cinerama process, the theater will present the most impressive projection ever seen in New York.

The theater's spacious lounge chairs will offer comfortable leg room and an unobstructed view of the giant screen.

Looking up, the audience will see a new ceiling that will rise from the top of the screen to the back of the balcony, completely covering the dome-like ceiling of the original theater.

The ceiling, carpets, curtains, and seats are all in the same bittersweet shade, a background considered the most flattering to the women in the audience no matter what colors they may wear.

Two innovations will be featured at Loew's Cinerama.

One, will be the Babyrama, downstairs below the orchestra, which will provide a completely furnished, and professionally staffed nursery so that parents can see the picture while their tots and toddlers are cared for. Its service will be free and patrons can reserve a ticket in the Babyrama when they purchase their regular tickets.

The second will be a typical Japanese Garden which is under construction at the entrance to the theater in back of the auditorium.

Everything in the Garden will be authentic, from the bamboo fences to the oriental stones which will line the pool. A wooden bridge will offer easy access to the patrons who will want to stroll through the garden before and after the performance and during the intermission.

The Loew's Cinerama construction is a part of a \$17,000,000 construction program for Cinerama theatres throughout the country.

The opening of the George Pal Production, "The Wonderful World of the Brothers Grimm" will be one of fourteen simultaneous premieres.

First Run Drive-In Opens In Peach State

ATLANTA—Atlanta's largest drive-in theatre, the new "Thunderbird," has been opened to the public.

Located on a 22-acre tract of land in Clayton County and partly in Fulton County, the \$250,000 theatre itself lies within the city limits of Atlanta.

R. C. Cobb is president of Richards Theatres, headquartering in Fayette, Ala., which owns and will operate the Thunderbird, reputedly the largest such operation in the South.

A number of innovations have been incorporated into the drive-in, said Mr. Cobb.

There will be a specially constructed ramp at the Thunderbird for sport cars and those diminutive imports that creep up on your

blind side when traveling the freeways.

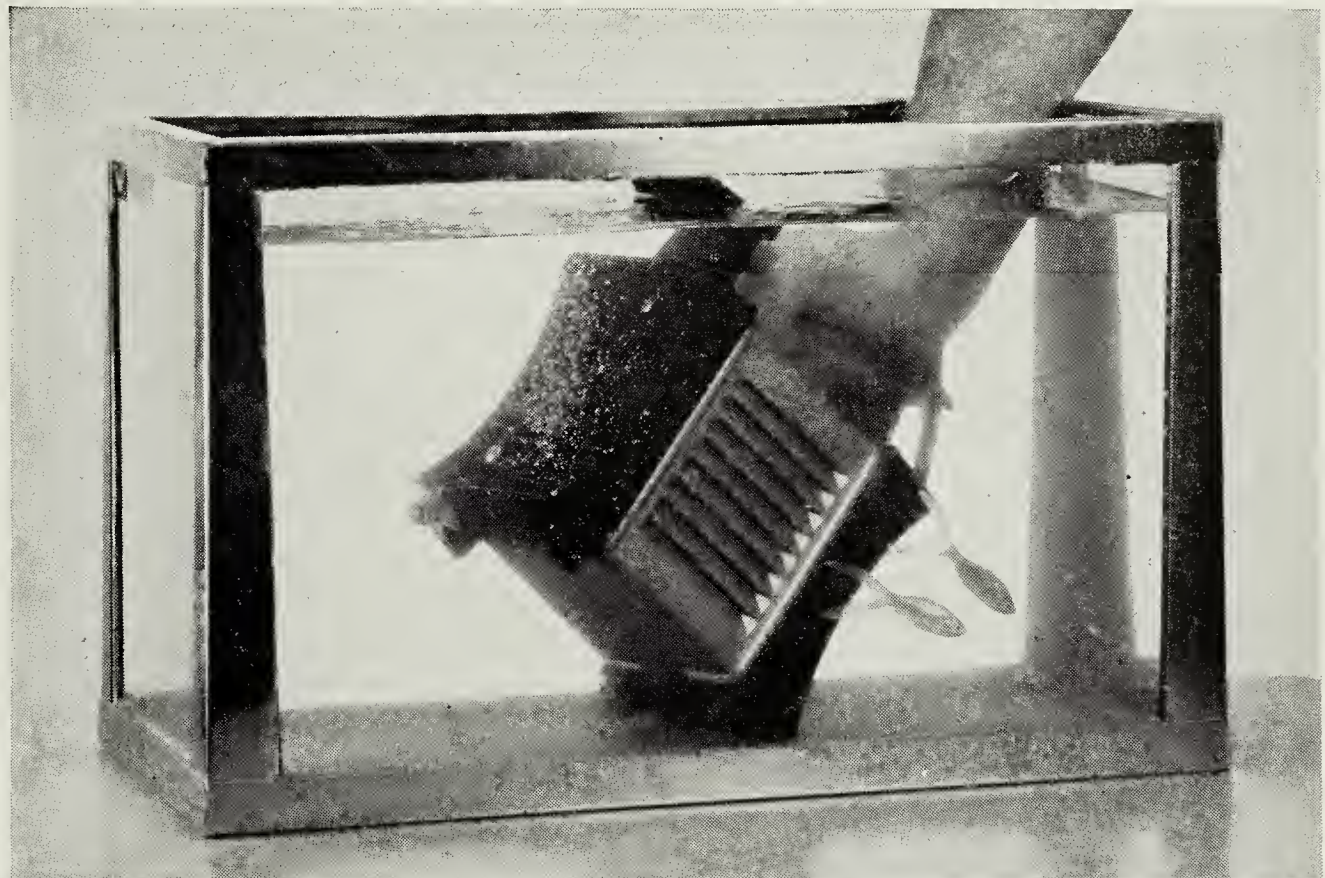
The screen is 60x120 feet and the projection equipment includes 70MM, which enables the airie to show such big pictures as "West Side Story," "El Cid," "Ben Hur," "King of Kings," "Spartacus" and others.

There will be space for 1,262 cars on 21 sloped ramps with every space afforded a clear view of the huge screen.

A Nursery for small children, with a nurse on duty at all times, was located in the concession building.

For older children there is a large playground area.

The concession stand is said to be the largest in any drive-in in the country. Mr. Cobb will show first run pictures.



UNRETOUCHED PHOTO OF GOLDEN HOT-SHOT RUNNING UNDER WATER

THE GOLDEN HOT-SHOT HEATER IS . . . WEATHERPROOF . . . even runs under water

We don't recommend running the Golden Hot-Shot Heater submerged in water . . . *although it will.* In fact, the Hot-Shot was designed to safely run under many kinds of *foul conditions* . . . rain, snow, dust, dirt. You name it, the Hot-Shot will take it and keep running.

The Golden Hot-Shot's aluminum and stainless steel construction laughs at rust and corrosion; sealed self-lubricating motor bearings scoff at dust and grime. In short, the Hot-Shot's superior design insures long, long life and low, low maintenance. And if a specific replacement part is ever needed, it's available *immediately* (no waiting).

If you're installing heaters for the first time, or replacing old heaters, get *more for your money* . . . install *long-life* Golden Hot-Shot Heaters.

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Circulates More Heat Faster
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Wise Colorado Theatreman Puts The Bite On Rowdies

The problem of how to keep an orderly house has been the subject of much talk and concern of late. Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio recently wrote: "We seem to have an increasing number of complaints concerning discipline, or the lack of it in motion picture houses. In checking with possible patrons, it is our belief that disturbances are the greatest single factor now keeping people away from the theatre.

"Maintaining discipline in a theatre is not an impossible task. It does, however, require constant supervision. Probably the best cure for disturbances is to put the offenders out without refunding their money and barring them from the theatre for a certain period of time."

Every theatreman knows that maintaining an orderly theatre is a must. The problem is HOW? Not only the indoor theatres suffer from breaches of discipline on the part of

patrons, but many a drive-in owner has been plagued by rowdy customers, especially teenagers.

A Colorado theatreman has found an effective if unusual way of coping with the problem. He knew that asking rowdy, boisterous teen-agers to leave the theatre would help him keep his patrons satisfied and bring them back to the boxoffice, but he had difficulty. The owner, R. E. Vaughan, has occasionally had to break up fist fights and quell other disturbances. Groups of teenagers would come into the theatre after having a few beers and get loud and unruly.

"I would get a complaint from patrons that the people in the car next to them were too noisy," said Vaughan. "I would go out to tell them to quiet down and they would say 'Are you going to make us?'" Now Vaughan has an answer.

He bought a 1-year-old German Shepherd named Big Boy to patrol his Mesa Drive-In Blende, Col., and teen-age disturbances have virtually ceased.

"It's been quieter at my theatre in the last three weeks than it has been in the last ten years," Vaughan said.

Mrs. Marie Markham, a Blende dog breeder, raised and trained the big German Shepherd, who has proven very effective in handling patron disturbances.

He was given training similar to that given police dogs and those sent to the Army Canine Corps. Specially trained to handle riots, the dog is disturbed by loud and angry talking. Vaughan said Big Boy is "basically a gentle dog who will not bother people who are behaving themselves."

Vaughan said the dog follows him everywhere. "He is even with me when I take a bath and he sleeps with me when I go to bed," said the outdoor owner.

Now, when an unruly carload of patrons starts trouble and Vaughan gets the "Are you gonna make us?" business, he no longer has to call the police to force the patrons to leave. "Now I tell them to go to the boxoffice to get their refunds and I get no arguments."

Just recently, the refreshment stand in the Mesa was hit by teen-troubles. Vaughan walked in with his German Shepherd. He had Big Boy sit in a corner. "Those kids quieted down right away," he said. "I would rather have that dog than carry a gun." He said he wished that he had bought the dog a long time ago.

Formerly, Vaughan had hired off-duty policemen to patrol the theatre to keep order, but this summer he has found it unnecessary.

Ken Prickett is right in saying that "Word is soon passed around that a certain theatre maintains discipline." How much sooner word must get around that a theatre has a peace officer the likes of Big Boy!

Big Boy and Owner



Chattanooga To Get New Cinerama House

CHATTANOOGA — Within a few days Chattanooga will become one of a few cities in the United States to have a luxuriously modern theatre exclusively for the exhibition of Cinerama said Bob Giles, managing director of the new enterprise.

Complete remodeling and installation of the fabulous Cinerama equipment is now underway at the Brainerd, on Brainerd Road at Germantown in Chattanooga. Plans calls for entire and portions of the two adjacent walls to become the new giant screen made up of 1100 vertical strips of perforated tape, angled like the slats of a Venetian blind that has been set on end. Reflected light bounces off one louvre to the back of the next, which in turn deflects it to the rear.

Showing of Cinerama productions will begin with a Hollywood-type premiere on Wednesday, July 11, with the first attraction being "This Is Cinerama."

The Brainerd Cinerama Theatre is owned by Martin Theatres, operators of other theatres in Chattanooga and the Southeast. The theatre chain was founded in the days of the Nickelodeon, in 1912, by Roy Martin, Sr.

In addition to the Chattanooga Cinerama installation, Martin is now building new, modern Cinerama theatres in New Orleans, Seattle and St. Louis, and construction will begin shortly in San Francisco. Theatres in Atlanta and Chicago are being completely renovated to the Martin Cinerama specifications and the company is already operating Cinerama in Nashville.

Cinerama creates an atmosphere of complete participation by the audience in the action being projected. Not only has the screen a new shape and dimension, but there are three projection booths simultaneously throwing the image on the screen. The projectors will be grounded in concrete, and locked together by motors that automatically keep the three images in perfect synchronization on the screen, Giles explained.

The seven channel all-transistor stereophonic sound system provides hi-fidelity reproduction through 11 speakers placed behind the screen on the walls, and rear of the auditorium.

There will be 10 performances weekly at the Brainerd every night and matinees on Wednesday, Saturday and Sunday.

The seating capacity will be reduced to 640 in order to provide a "luxury seat" for every patron. Special technical men will be sent in to direct the conversion and to give thorough training of local workers and the house staff on the operation of Cinerama.

"The tickets will be on a permanent reserved-seat basis and boxoffice girls and ushers have to be oriented to this," Giles said.

Scheduled for future showing at the Brainerd Cinerama Theatre are: "Seven Wonders of the World," "Cinerama Holiday," "South Seas Adventures," "Search for Paradise," "The Wonderful World of the Brothers Grimm," and "How the West Was Won."

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- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL CARBON CO., "National" Projector Carbons
- ☐ NATIONAL THEATRE SUPPLY, Theatre Equipment and Supplies
- ☐ NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm projectors
- ☐ PEPSI-COLA CO., Pepsi-Cola
- ☐ ROYAL CROWN COLA CO., Royal Crown Cola
- ☐ STRONG ELECTRIC CORP., THE, Projection Lamps
- ☐ SWITZER LICORICE CO., Switzer's Licorice

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ISSUE OF AUGUST 15, 1962

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MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7, Pa.

Loew's Plans New Washington House

WASHINGTON—An exquisite new motion picture showcase for the presentation of important first-run motion pictures in Washington, D.C. has been leased by Loew's Theatres, Inc. it has been announced by Laurence Alan Tisch, president and board chairman of Loew's Theatres, Inc.

The new 600-seat theatre, to be known as Loew's Embassy, will be located at Florida and Connecticut Aves in the heart of the embassy district. It is being built by the Cafritz Construction Co. and will be contiguous to the new Universal Building, North Washington's largest office building for private occupancy, now rising on the site.

Negotiations were concluded by Arthur M. Tolchin, assistant to the president of Loew's, and Irwin Altman of the Cafritz Co. following approval of the acquisition by the Department of Justice.

Wide-spaced "lounger-chair" seating, the newest developments in sound and screen projection, and all weather-air-conditioning will be incorporated into the new showplace.

Loew's Embassy is scheduled for completion by early 1963. The opening attraction has not yet been announced.

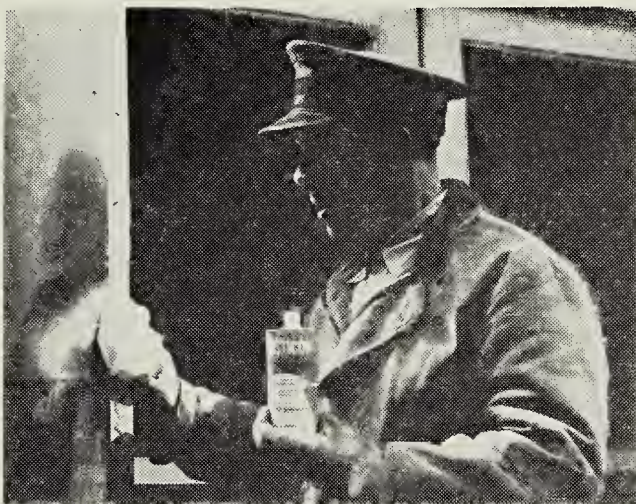
NEW PRODUCTS

... that have Theatre interest

Plastic Protective Coating

The Plasticon protective coating represents a new and effective way of protecting new, as well as restoring old surfaces of all types.

The product can be applied to many surfaces that are oxidized or dull and it restores them to a high luster. This may include all



types of painted surfaces, aluminum, brass, stainless, chrome, wood furniture, etc.

While cleaning, the product provides a long-range plastic film protection that does not crack or peel, and is impervious to acids.

Combination Safety Ladder

The Two-In-One Safety Ladder, introduced by The Dayton Safety Ladder company, meets most maintenance needs with one ladder, at one price, and with no wasted storage space.

The ladder is a combination step and



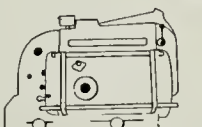
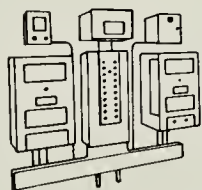
straight extension ladder eliminating the need for purchasing and maintaining several different types of ladders for diversified jobs.

The ladder converts in seconds from a step to an extension ladder.



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BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.

A DIVISION OF ABC VENDING CORPORATION

1712 JACKSON ST., OMAHA, NEBRASKA

(Continued from page PE-10)

Street with outstanding attractions and the latest cinematic techniques.

Complete on one floor, the Forum was fashioned in seven weeks of frenzied construction by moving the interior walls of the State twenty feet inwards from each side, dropping the capacity from a mammoth 3,400 to an eminently more desirable 1,000. Presenting a larger screen within the original proscenium opening to an auditorium now forty feet narrower, the Forum is in the happy position of projecting a picture that sweeps from wall to wall across the entire face of its audience.

Fully air-conditioned, the Forum has been planned for the presentation of all modern forms of motion picture entertainment. G.U.'s associate company, National Theatre Supply Co. of A/asia Pty. Ltd., supplied and installed Gaumont-Kalee projection equipment with exclusive Hi-power Arc Lamps and Gaumont-Kalee stereophonic hi-fi magnetic sound reproducers.

Luxury blends with comfort in the Forum's wide and deep club-lounge chairs, fastidiously upholstered in Gold Sylkora—a newly developed fabric of exquisite appearance and enviable practicability.

Blazoning its message of welcome to St. Kilda Road and the traffic from all southern suburbs, the largest plastic sign in Australia spreads itself more than 80 feet across the southern face of the building. Each of the five letters in the name FORUM is 12 feet deep, and at night the name can be read quite clearly miles away.

Under the awning, a completely new style of lighting has been introduced, which is both highly attractive and brilliantly effective. Within its flood of light a banner 42 ft. long carries programme details.

Capitalising on the Florentine Garden atmosphere of the original State theatre construction, the new Forum incorporates a portion of this above twin lines of Doric columns, which lead down the sides of auditorium to the proscenium.

The Flinders Street frontage includes a brand new ultra-modern candy shop, its layout specially designed for fast intermission service and to attract passing trade. The frontage to Russell Street is being developed as shops and showrooms for commercial letting. In this way the Forum, instead of taking the movies to the shopping centre, is bringing the shopping centre to the movies.

Architects for the £75,000 reconstruction job were the Melbourne firm of Gordon Murphy and Associates, and the builder, Ken Scott.

Foam Co. to Massey Seating

NASHVILLE—Massey Seating Co., Nashville, Tenn., announced they have purchased the Urethane Foam Division of the American Excelsior Co., located in Grand Rapids, Mich.

The plant is being dismantled and moved to Nashville for use in connection with Massey's own manufacturing facilities. This will make Massey one of the largest molded Urethane foam manufacturers in the United States.

A number of accounts to be served by Massey include tractor, aircraft, and office furniture companies that employ seating. Other uses of the company's products are the military and manufacturers of medical equipment.

Production, which will exceed the demands of the theatre seating industry, will begin approximately Sept. 1, 1962, at the new site.

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- ... Posters, Herald
- ... Signs
- ... Special announcement
- ... Trailers
- ... Trailers

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- ... Blowers
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- ... Butter Dispenser
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- ... Chocolate Drink Dispenser
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- ... Concessionaire
- ... Canned, Prepared Foods
- ... Cups
- ... Cup Dispenser
- ... Food, Frozen
- ... Food Preparation Equipment
- ... Fountains
- ... Gum
- ... Hamburger Grills
- ... Hot Dog Machines
- ... Ice Cream
- ... Ice Cream Cabinets
- ... Ice Cream Dispensers
- ... Ice Machines
- ... Malt, Shake Machines
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- ... Cigarette Vender
- ... Coffee Vender
- ... Coin Changers
- ... Drink Vender, Cup
- ... Gum Vender
- ... Hot-Cold Cup Venders
- ... Ice Cream Vender
- ... Juice Vender
- ... Milk Vender
- ... Nut Vender
- ... Popcorn Vender
- ... Sandwich Vender

DECORATION •

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- ... Curtain Controls & Track
- ... Decorators, Designers
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- ... Drink Fountain
- ... Fabrics, Wall
- ... Flooring
- ... Lounge Furniture
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- ... Insulation, Thermal, Acoustic

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- ... Emergency Light
- ... Spot & Flood Lights
- ... Switchboards
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- ... Drive-In Seating
- ... Seat Covers
- ... Seat Cushion
- ... Seat Reconditioning
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- ... Exciter Lamps
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- ... Pre-Amplifier Cabinet
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- ... Sound Heads
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- ... Boxoffices
- ... Cash Control Systems
- ... Change Making Machines
- ... Coin Sorters
- ... Tickets
- ... Ticket Boxes
- ... Ticket Machines
- ... Ticket Registers
- ... Turnstiles

DRIVE-INS

- ... Admission Control Systems
- ... Attraction Lights
- ... Benches
- ... Directional Lights
- ... Dust Control Systems
- ... Fences
- ... Fireworks
- ... Floodlights
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- ... Quarter Midget Racers
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- ... Screen Paint
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New Marquee or lobby? We would like to know about it.
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SERVICESECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 15, 1962 SECTION TWO
VOL. 68, NO. 9

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—Metro Color
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advise And Consent.....	SP.	Col.
• Air Patrol.....	A1	Fox
• Almost Angels.....		BV
All Fall Down.....	A3	MGM
Anatomist, The.....		For.
Arms And The Man.....		For.
Assignment Outer Space.....		A-I

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6111 **GEORGE RAFT STORY, THE**—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- June **RIDER ON A DEAD HORSE**—John Vivyan, Lisa Lu
- July **FRIGHTENED CITY, THE**—Herbert Lom, Yvonne Romain—England
- July **PAYROLL**—Michael Craig, Francoise Prevost—England
- Oct. **BILLY BUDD**—Robert Ryan, Peter Ustinov
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- BLOODY BROOD**—Barbara Lord, Jack Bett
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- MARCO POLO**—(C; S)—Rory Calhoun, Yoko Tani
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- GOLIATH AND THE GOLDEN CITY**—(C; Scope)—Gordon Scott
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- PANIC IN THE YEAR ZERO**—(CS)—Ray Milland, Jean Hagen, Frankie Avalon
- PRISONER OF THE IRON MASK**—(Scope; C)—Michel Lemoine
- RAVEN, THE**—(Panavision; C)—Vincent Price
- REPTILICUS**—(C)—Booil Miller, Carl Ottosen
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland.....	A1	BV
Bachelor In Paradise.....	A3	MGM
Bachelor Flat.....	B	Fox
Back Street.....	B	U-I
Ballad Of The Running Man, The.....	Col.	
Barabbas.....	A2	Col.
Bashful Elephant.....	A1	AA
Be Careful How You Wish.....	WB	
Beauty And The Beast.....	A1	UA
Bernadette Of Lourdes.....	A1	For.
Bell' Antonio.....	C	Emb.
Belle Sommers.....	A2	Col.
Best Of Enemies, The.....	A1	Col.
Big Gamble, The.....	A1	Fox
Big Red.....	A1	BV
Big Wave, The.....	A1	AA
Billy Budd.....	A1	AA
Billy Rose's Jumbo.....	MGM	
Bird Man Of Alcatraz, The.....	A2	UA
Black Gold.....	WB	
Black Tights.....	A2	For.
Blood And Roses.....	B	Par.
Bloody Brood.....	B	AA
Boccaccio '70.....	Emb.	
Blue Hawaii.....	A2	Par.
Bon Voyage.....	A1	BV
Boy Who Caught A Crook.....	A1	UA
Boy's Night Out.....	A3	MGM
Brain That Wouldn't Die, The.....	B	AI
Breakfast At Tiffany's.....	A3	Par.
Bridge To The Sun.....	A2	MGM
Broken Land.....	A2	Fox
Brushfire.....	A2	Par.
Burn Witch, Burn.....	A2	A-I
Bye, Bye Birdie.....	Col.	

C

Cabinet Of Caligari.....	B	Fox
Cairo.....		MGM
Call Me Genius.....		For.
Cape Fear.....	A3	U-I
Captain Sinbad.....		MGM
Capture That Capsule.....	A1	Misc.
Caretakers, The.....	UA	
Cash On Demand.....	A1	Col.
Cat Burglar, The.....	A2	UA
Chalk Garden, The.....		U-I
Chapman Report, The.....	B	WB
Child Is Waiting, A.....		UA
Children's Hour, The.....	A3	UA
Cinderella.....	A1	For.
Claudelle, English.....	A3	WB
Cleopatra.....		Fox
Clown And The Kid, The.....	A1	UA
Colossus Of Rhodes, The.....	A2	MGM
Comancheros, The.....	A1	Fox
Come Blow Your Horn.....		PAR.
Coming-Out Party, A.....		For.
Concrete Jungle, The.....	B	For.
Condemned Of Altona, The.....		Fox
Confessions Of An Opium Eater.....	B	AA
Congo Vivo.....		Col.
Cool Micado, The.....		UA
Couch, The.....	A3	WB
Counterfeit Traitor, The.....	A3	Par.
Courtship Of Eddie's Father, The.....		MGM
Creature From The Haunted Sea.....		Misc.
Critic's Choice.....		WB

D

Damn The Defiant.....		Col.
Damon And Pythias.....		MGM
Das Dreimaederlhaus.....		For.
Day Of The Trifids, The.....		AA
Day The Earth Caught Fire, The.....	B	U-I
Day The Sky Exploded, The.....		For.
Days Of Wine And Roses.....		WB
Dead To The World.....	A2	UA
Deadly Duo.....	A2	UA
Delicate Delinquent, The—RE.....		Par.
Desert Patrol.....	A1	U-I
Devil At 4 O'Clock, The.....	A2	Col.
Devil's Eye, The.....	B	For.
Devil's Partner, The.....		Misc.
Devil's Wanton, The.....		Emb.
Diamond Head.....		Col.
Doctor In Love.....	B	For.
Dr. No.....		UA
Donovan's Reef.....		Par.
Don't Knock The Twist.....	A2	Col.
Double Bunk.....	A3	For.
During One Night (Night of Passion).....		For.

E

El Cid.....	A1	AA
End Of Desire.....		For.
Erotica.....		Misc.
Errand Boy, The.....	A1	Par.
Escape From Zahrain.....	A2	Par.
Everything's Ducky.....	A1	Col.
Experiment In Terror.....	A2	Col.
Explosive Generation, The.....	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
GREYFRIARS BOBBY—D-91m.—(TC)—Alex Mackenzie, Laurence Naismith—4850 (8-23-61)—Interesting tale of a dog—Filmed in Scotland
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

ALMOST ANGELS—Vienna Boy's Choir
HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
LADY AND THE TRAMP—Disney Cartoon Feature—Reissue
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—Brian Keith, Tommy Kirk, Marta Kristen

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of men and ships of yesteryear—English
DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-61)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHRU—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
QUEEN OF THE PIRATES—MD-80m.—(Super Cinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Sept. **RING A DING RHYTHM**—Chubby Checker
 Oct. **REQUIEM FOR A HEAVYWEIGHT**—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
 Oct. **TWO TICKETS TO PARIS**—Joey Dee, Medford Harris

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BALLAD OF THE RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisey Ballet
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer
WHAT A CARVE UP—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English

COMING

Aug. **LA VIACCIA**—Claudia Caidinale, Jean-Paul Belmondo—Italian
CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
DIVORCE—ITALIAN STYLE—Marcello Mastroianni, Daniela Rocca—Italian
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
MADAME SANS GENE—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
 Oct. **LONG DAY'S JOURNEY INTO NIGHT**—Katharine Hepburn, Ralph Richardson, Jason Robards, Jr.

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
 202 **BRIDGE TO THE SUN**—D-113m.—Carroll Baker, James Shigeta—4849 (8-23-61)—Drama of mixed marriage during war
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
 203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
 250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
 207 **LIGHT ON THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
 223 **TARTARS, THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
 222 **TARZAN GOES TO INDIA**—MD-82m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
 201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
TWO WEEKS IN ANOTHER TOWN—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
 206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—9414 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

- July **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
 Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
 Sept. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
 Sept. **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
 Oct. **I THANK A FOOL**—(CS; C)—Susan Hayward, Peter Finch
 Oct. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
 Oct. **PERIOD OF ADJUSTMENT**—Tony Franciosa, Jane Fonda
 Nov. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth
 Nov. **VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Martroinni
 Dec. **BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd

COMING

- CAIRO**—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE—Glenn Ford, Shirley Jones
CAPTAIN SINBAD—(C)—Guy Williams, Heidi Bruehl
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
FRIENDLIEST GIRLS IN THE WORLD, THE—(CS; C)—Dolores Hart, Hugh O'Brian
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
RIFI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TUNNEL—28—Don Murray, Christine Kaufmann
TWO ARE GUILTY—Anthony Perkins, Jean Claude Brille
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
 6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
 6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
 R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
 6117 **HATARI!**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
 6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
 6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
 R6120 **SAD SACK, THE**—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
 6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
 6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
 6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
 R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

- Oct. **GIRLS, GIRLS, GIRLS**—(TC; Panavision)—Elvis Presley, Stella Stevens
 Nov. **IT'S ONLY MONEY**—Jerry Lewis

COMING

- COME BLOW YOUR HORN**—Frank Sinatra
DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen
HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
REAR WINDOW—RE.—James Stewart, Grace Kelly
ROMAN HOLIDAY—RE.—Gregory Peck, Audrey Hepburn
WAR AND PEACE—RE.—Audrey Hepburn, Henry Fonda
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
WONDERFUL TO BE YOUNG—(CS; TC)—Cliff Richard, Robert Morley

F

- Far Country, The—RE..... U-I
 Fate Of A Man..... A3 For.
 Fear No More..... A2 Misc.
 •55 Days At Peking..... AA
 •Firebrand..... Fox
 Five Day Lover..... C For.
 Five Finger Exercise..... A2 Col.
 •Five Miles To Midnight..... UA
 Five Weeks In A Balloon..... Fox
 Flight That Disappeared..... A1 UA
 Flower Drum Song..... A2 U-I
 Follow That Dream..... A1 UA
 Follow That Horse..... For.
 •Follow That Man..... A2 UA
 •Follow The Boys..... MGM
 Force Of Impulse..... B Misc.
 Forever My Love..... A1 Par.
 •Four Pounds Of Trouble..... U-I
 Four Horsemen Of The Apocalypse A3 MGM
 •Freud..... U-I
 •Friendliest Girls In The World, The..... MGM
 •Frightened City, The..... B AA
 From A Roman Balcony..... For.
 •Fury Of The Barbarians..... Col.

G

- Gathering Of Eagles, A..... U-I
 •Gay Purr-Ed..... WB
 George Raft Story, The..... A3 AA
 Geronimo..... A2 UA
 Gigot..... A1 Fox
 Gina..... For.
 Girl Chasers, The..... For.
 •Girl Named Tamiko, A..... B Par.
 Girl With A Suitcase..... A3 For.
 •Girls, Girls, Girls..... Par.
 •Gold Inside, The..... Col.
 •Golden Arrow, The..... MGM
 •Goliath And The Mongols..... A-I
 •Grand Duke And Mr. Pimm, The..... UA
 •Great Escape, The..... UA
 Great War, The..... A3 UA
 Green Mare, The..... C For.
 Greyfriars Bobby..... A1 BV
 Guns Of The Black Witch..... B A-I
 Guns Of Darkness..... A2 WB
 Gun Street..... A2 UA
 •Gypsy..... B WB

H

- Hand Of Death..... A2 Fox
 Hands Of A Stranger..... A2 AA
 Happy Thieves, The..... A3 UA
 Harold Lloyd's World Of Comedy..... A1 Misc.
 Hatari..... A1 Par.
 Hell Is For Heroes..... A2 Par.
 Hellions..... A2 Col.
 Hemingway's Adventures Of A Young Man..... A3 Fox
 •Hero's Island..... A1 UA
 Hey, Let's Twist..... A1 Par.
 Hitler..... A3 AA
 •Hook, The..... MGM
 Horizontal Lieutenant, The..... A2 MGM
 Horror Chamber Of Dr. Faustus, The..... A3 For.
 •Horla, The..... UA
 •Horse Without A Head, The..... BV
 House Of Women..... B WB
 •How The West Was Won..... MGM
 •Hud Bannon..... Par.
 Hunza, The Himalyan Shangri-La..... For.
 Hustler, The..... A3 Fox

I

- If A Man Answers..... U-I
 I Bombed Pearl Harbor..... For.
 •I Thank A Fool..... MGM
 •I Love, You Love..... Col.
 Immoral West, The..... Misc.
 Important Man, The..... For.
 •In Search Of The Castaways..... BV
 Incident In An Alley..... A2 U-A
 •In The Cool Of The Day..... MGM
 I Like Money..... A3 Fox
 Information Received..... A3 U-I
 Innocents, The..... A3 Fox
 Intruder, The..... SP. Misc.
 •Invasion Of The Star Creatures..... A1 A-I
 Interns, The..... A3 Col.
 Invasion Quartet..... A1 MGM
 •Iron Maiden, The..... Col.
 It Happened In Athens..... B Fox
 It Takes A Thief..... For.
 •It's A Mad, Mad, Mad, Mad World..... UA
 •It's Only Money..... Par.

J

- Jack The Giant Killer..... A1 UA
 Jacktown..... Misc.
 •Jason And The Golden Fleece..... Col.
 Jessica..... B UA
 •Joseph Desa..... Col.
 Journey To The Seventh Planet... B A-I
 Judgment At Nuremberg..... A2 UA
 Jules And Jim..... For.

K

Kid Galahad..... A2 UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

• L-Shaped Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 Lady And The Tramp—RE..... BV
 La Notte (The Night)..... C For.
 La Notte Brava..... A3 For.
 Lady For A Knight..... UA
 Lancelot And Guinevere..... U-I
 Last Days Of Sodom And Gomorrah,
 The..... Fox
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 Lawless Breed, The—RE..... A2 U-I
 Lawrence Of Arabia..... Col.
 Leda..... B For.
 Legionnaire, The..... MGM
 Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 Lisa..... A2 Fox
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 Long Day's Journey Into Night... EMB
 Lonely Stage, The..... UA
 Long And The Short And The
 Tall, The..... For.
 Longest Day, The..... Fox
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I
 Loves Of Salammbo..... Fox

M

Madison Avenue..... A2 Fox
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 Manchurian Candidate, The..... UA
 Man From The Dinners' Club..... Col.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance,
 The..... A2 Par.
 Man Who Wagged His Tail, The.. A1 For.
 Maniac..... Col.
 Manster, The..... A2 For.
 Marco Polo..... A1
 Marzina..... For.
 Mark, The..... B For.
 Mask, The..... A2 WB
 Masque Of The Red Death..... A1
 Matter Of Who, A..... For.
 Merrill's Maudsers..... A1 WB
 Midnight Story, The—RE..... A2 U-I
 Mid-Summer Night's Dream, A... A1 For.
 Mighty Ursus..... A2 UA
 Miracle Of Our Lady Of Fatima,
 The—RE..... A1 WB
 Miracle Worker, The..... A2 UA
 Miracle Of The White Stallions,
 The..... BV
 Money, Money, Money..... For.
 Mr. Hobbs Takes A Vacation..... A1 Fox
 Mr. Sardonicus..... A2 Col.
 Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Mothra..... A3 Col.
 Music Man, The..... A1 WB
 Murder, She Said..... A1 MGM
 Mutiny On The Bounty..... MGM
 My Geisha..... A2 Par.
 My Six Loves..... Par.
 Mysterious Island..... A1 Col.

N

Nearly A Nasty Accident..... A1 U-I
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night Of Passion—(See During
 One Night)
 Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B Emb.
 No Man Is An Island..... U-I
 Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 Notorious Landlady..... A3 Col.
 Nun And The Sergeant, The..... A3 UA

O

• Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
 134 BIG GAMBLE, THE—CD-100m.—(CS; DC)—Stephen Boyd, Juliette Greco, David Wayne—4849 (8-23-61)—Interesting adventure
 comedy
 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynnis Johns—4934 (5-16-62)—Weird entry for those seeking the
 unusual
 141 COMANCHEROS, THE—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
 FIVE WEEKS IN A BALOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre,
 Barbara Luna—4962 (8-8-62)—Highly entertaining entry
 220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the
 family—Filmed in France
 213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—
 4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 136 HUSTLER, THE—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-
 beat people
 200 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—
 English
 207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program
 entry—Filmed in Greece
 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treat-
 ment of musical—Reissue
 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 206 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have
 wide appeal, particularly for femmes
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—(CS)—Willard Parker, Merry Anders
 Aug. FIREBRAND—(CS)—Kent Taylor
 Sept. 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LAST DAYS OF SODOM AND GOMORRAH, THE—Italian made
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 LOVES OF SALAMMO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 SPACERAID 63—Kent Taylor, Marie Windsor
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting
 at times fascinating drama—(Hecht)
 6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—
 Kent Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-60-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—
 National Film Studios
 6134 EXPLOSIVE GENERATION, THE—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better pro-
 gram entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine
 family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132 GREAT WAR, THE—D-118m.—Vittorio Garsman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art
 spots—Italian-made—Dubbed in English—Lopert
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger ele-
 ment
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale
 of a lovely midwife
 6206 JUDGMENT AT NUREMBURG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly
 interesting, well-made court room drama has names—Kramer
 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 14 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon
 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic
 experience—Playfilms
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd
 pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and
 love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—
 Franton
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has
 lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have
 a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of inter-
 national play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123 THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6126 TEENAGE MILLIONAIRE—MUC-84m.—Jimmy Clanton, Rocky Graziano, Zasu Pitts—4849 (8-23-61)—Rock 'n' roll entry mainly
 for teenagers (Partly color)
 6135 TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEXE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—
 Reissue (Hecht-Lancaster)
 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-
 made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale
 —Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining
 entry headed for top returns—Mirisch
 6130 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn
 6128 YOUNG DOCTORS, THE—D-100m.—Frederic March, Ben Gazzara, Ina Balin—4850 (8-23-61)—Interesting drama of hospital lives
 and loves—Drexel-Miller-Turman
 6122 YOU HAVE TO RUN FAST—MD-71m.—Craig Hill, Elaine Edwards—4850 (8-23-61)—Lower half dualler—Harvard

COMING FEATURES IN ORDER OF RELEASE

Nov. **VIRGINS OF ROME, THE**—Louis Jordan, Sylvia Simms
 Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
 Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
 May **THIRD OF A MAN**—Simon Oakland
 June **MIGHTY URSUS**—Ed Fury, Christina Gajoni
 Aug. **TOWER OF LONDON, THE**—Vincent Price—Admiral
 Sept. **HEROE'S ISLAND**—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
 Sept. **SWORD OF THE CONQUEROR**—All-Star Cast
 Oct. **MANCHURIAN CANDIDATE, THE**—Frank Sinatra, Janet Leigh—M. C.
 Oct. **PHAEDRA**—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 Nov. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 Nov. **TWO FOR SEESAW**—Robert Mitchum, Shirley MacLaine—Mirisch
 Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
 Dec. **PRESSURE POINT**—Sidney Poitier, Bobby Darin—Kramer

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
HORLA, THE—Vincent Price, Nancy Kovack—Admiral
IT'S A MAD, MAD, MAD WORLD—(TC; Panavision)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LOVELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TOM JONES—(C)—Albert Finney, Susannah York—England

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
DAY THE EARTH CAUGHT FIRE, THE—(Dylascopie)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melodrama—Reissue
 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
NO MAN IS AN ISLAND—D-114m.—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 **TO HELL AND BACK**—BIO-D-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING FEATURES IN ORDER OF RELEASE

Nov. **IF A MAN ANSWERS**—(C)—Sandra Dee, Bobby Darin
 Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
GUNS OF DARKNESS—D-95m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 **SPLENDOR IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-132m.—(Dylascopie; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
 157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 151 **WORLD BY NIGHT**—NOV-80m.—(TC; TR)—Vaudeville—4850 (8-23-61)—Good variety show for the program
WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Oct. **CHAPMAN REPORT, THE**—(TC)—Shelley Winters, Efrem Zimbalist, Jr.
 Nov. **GAY PURR-EE**—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 Nov. **TERM OF TRIAL**—Laurence Olivier, Simone Signoret
 Nov. **WHAT EVER HAPPENED TO BABY JANE?**—Bette Davis, Joan Crawford

P

•Panic Button..... WB
 •Panic In Year Zero..... A3 A-I
 •Papa's Delicate Condition..... Par.
 •Paris When It Sizzles..... Par.
 Paridiso..... For.
 Paris Blues..... B UA
 •Password Is Courage, The..... MGM
 •Payroll..... B AA
 •Period Of Adjustment..... MGM
 •Phaedra..... UA
 Phantom Of The Opera..... A1 U-I
 Phantom Planet..... A-I
 Pigeon That Took Rome, The..... A3 Par.
 Pinocchio—RE..... A1 BV
 Pirates Of Blood River..... Col.
 Pirates Of Tortuga..... A1 Fox
 •Play It Cooler..... Col.
 Pocketful Of Miracles..... A2 UA
 •Postman's Knock..... MGM
 Premature Burial..... A2 A-I
 •Pressure Point..... SP. UA
 •Prisoner Of The Iron Mask..... A1 A-I
 •PT 109..... WB
 •Proper Time, The..... UA
 Pure Hell Of St. Trinians..... For.
 Purple Hills, The..... A1 Fox
 Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
 Queen Of The Pirates..... A1 Col.
 Question 7..... A1 For.

R

•Raven, The..... A-I
 Rawhide Years, The—RE..... A2 U-I
 •Reach For Glory..... Col.
 •Rear Window—RE..... Par.
 •Reluctant Saint, The..... Col.
 •Reptilicus..... A-I
 Reprieve..... A2 AA
 •Requiem For A Heavyweight..... Col.
 Ride The High Country..... A3 MGM
 •Rider On A Dead Horse..... A3 AA
 •Riffi In Tokyo..... MGM
 •Ring-A-Ding Rhythm..... A1 Col.
 Risk, The..... A2 For.
 Road To Hong Kong, The..... A1 UA
 •Roman Holiday—RE..... Par.
 Roman Spring Of Mrs. Stone, The..... A3 WB
 Rome Adventure..... A3 WB
 Roses For The Prosecutor..... For.

S

Sad Sack, The—RE..... Par.
 Safe At Home..... Col.
 Sail A Crooked Ship..... A3 Col.
 Sainly Sinners..... A1 UA
 Samar..... A2 WB
 •Sammy, The Way-Out Seal..... BV
 Sand Castle, The..... A1 Misc.
 Saskatchewan—RE..... U-I
 Satan Never Sleeps..... A3 Fox
 Satan In High Heels..... Misc.
 •Savage Guns..... MGM
 •Savage Sam..... BV
 Season Of Passion..... A3 UA
 Second Time Around, The..... A1 Fox
 Secret File: Hollywood..... Misc.
 Secret Of Deep Harbor, The..... A2 UA
 •Senilita..... Col.
 Sergeant Was A Lady, The..... A1 U-I
 Sergeants 3..... A1 UA
 •Seven Seas To Calais..... MGM
 Seven Women From Hell..... A3 Fox
 Seventh Commandment, The..... B Misc.
 Shoot The Piano Player..... For.
 Siege Of Hell Street, The..... Par.
 Siege Of Syracuse..... B Par.
 Silent Call, The..... A1 Fox
 Singer Not The Song, The..... A3 WB
 Six Black Horses..... A2 U-I
 Sky Above—The Mud Below, The..... SP. Emb.
 Some Like It Cool..... For.
 Something Wild..... A3 UA
 •Son Of Flubber..... BV
 •Spaceraid 63..... Fox
 •Spencer's Mountain..... WB
 Spiral Road, The..... A2 U-I
 Splendor In The Grass..... B WB
 •Spider's Web, The..... UA
 •Star Creatures..... A-I
 State Fair..... A2 Fox
 Strangers In The City..... Emb.
 •Story Of The Count Of Monte Cristo, The..... A1 WB
 Stowaway In The Sky..... A1 For.
 Summer And Smoke..... A3 For.
 •Summer Magic..... BV
 Summer To Remember, A..... A1 For.
 Summerskin..... B For.
 Susan Slade..... A3 WB
 Sweet Bird Of Youth..... A3 MGM
 Swingin' Along..... A1 Fox
 Sword And The Dragon..... For.
 Swordsman Of Sienna..... MGM

T

Tales Of Terror.....	A2	AI
Tammy And The Doctor.....		U-I
Taras Bulba.....		UA
Tartars, The.....	B	MGM
Tarzan Goes To India.....	A1	MGM
Taste Of Honey, A.....	A3	For.
• Teen-Age Millionaire, The.....	A1	UA
• Ten Girls Ago.....		U-I
Tender Is The Night.....	A3	Fox
• Term Of Trial.....		WB
That Touch Of Mink.....	B	U-I
• These Are The Damned.....		Col.
Then There Were Three.....		Misc.
13 West Street.....	A2	Col.
Three On A Spree.....	A3	UA
• 300 Spartans, The.....	A1	Fox
3 Stooges In Orbit.....		Col.
3 Stooges Meet Hercules, The.....	A1	Col.
• Three On A Match.....		U-I
• Third Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
• Today We Live.....		MGM
To Hell And Back.....	A2	U-I
• To Kill A Mocking Bird.....		U-I
• Tom Jones.....		UA
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
• Tower Of London, The.....		UA
Town Without Pity.....	A3	UA
• Tunnel 28.....		MGM
Trapeze—Reissue.....		UA
• Travels Of Marco Polo.....		AA
Trojan Horse, The.....	A1	For.
Trunk, The.....	A2	Col.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
• Two Are Guilty.....		MGM
• Two For The Seesaw.....		UA
Two Little Bears.....	A1	Fox
• Two Tickets To Paris.....		Col.
Two Weeks In Another Town.....	B	MGM

U

• Ugly American, The.....		U-I
Underwater City, The.....	A1	Col.

V

Valiant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
• Valley Of The Swords.....		WB
Very Private Affair, A.....		MGM
Victim.....	SP	For.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....		UA
• Village Of Daughters.....		MGM
Viridiana.....	C	For.
• Virgins Of Rome, The.....	A2	UA

W

• Walk On The Wild Side.....	SP	Col.
• War And Peace—RE.....		Par.
War Hunt.....	A2	UA
• War Lover, The.....		Col.
• Warriors Five.....		A-I
Watch It, Sailor.....		Col.
West Side Story.....	A3	UA
• Weekend With Lulu.....	A2	Col.
What A Carve Up.....		Emb.
• What Ever Happened To Baby Jane?.....		WB
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
• White Slave Ship.....		A-I
• Who's Got The Action.....		Par.
Wild Harvest.....	B	Misc.
Wild Westerners, The.....		Col.
Wild For Kicks.....		For.
Woman Hunt.....	A2	Fox
• Woman In July, A.....		Fox
Wonderful World Of The Brothers Grimm, The.....		MGM
Wonders Of Aladdin, The.....	B	MGM
Wonderful To Be Young.....		Par.
World By Night.....	B	WB
World By Night No. 2.....		WB
World In My Pocket.....	A2	MGM

X

X15, The.....	A1	UA
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Y

You Have To Run Fast.....	A1	UA
• Young Doctors, The.....	A2	UA
• Young Racers, The.....		A-I

Z

Zazie.....		For.
Zotzl.....	A1	Col.

COMING

BE CAREFUL HOW YOU WISH—Don Knotts, Carole Cook
BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
P1 109—(TC)—Cliff Robertson
SPENCER'S MOUNTAIN—(TC)—Henry Fonda, Maureen O'Hara
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon, Linda Darnell

MISCELLANEOUS

CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenzo and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
HUNZA THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (6-27-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duara—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—Union
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DOUBLE BUNK—C-92m.—Ian Carmichael, Janette Scott—4851 (8-23-61)—Extremely funny situation comedy—Show Corp. of America
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
LONG, AND THE SHORT, AND THE TALL, THE—D-102m.—Richard Todd, Laurence Harvey, Richard Harris—4851 (8-23-61)—Okay English-Jap war meller—Continental
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
PURE HELL OF ST. TRINIANS THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
PARADISIO—NOV.-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie novelty—Fanfare
SWORD AND THE DRAGON, THE—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moria Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses—English titles—Continental
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—Dubbed in English—Ajay
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LEDA—D-101m.—(EC)—Madeline Robinson, Antonella Luaidi, Jacques Dacqmine—4851 (8-23-61)—Fair import—English titles—Times
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—English titles—Times
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laport—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahn, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus
FATE OF A MAN—D-101m.—Sergi Bondarchuk—4851 (8-23-61)—Well-made war film for art houses—Russian-made; English titles; Lopert

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-61)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.
SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NIGHT CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-progress Trading Co.

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Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua 18m.
6442 (Dec.) Wonderful Israel 19m.
6443 (Feb.) Wonders Of Philadelphia 18m.
6445 () Wonders Of Dallas

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS (REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)
6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophy
6608 (Jan.) Wonder Gloves
6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

6401 (Sept.) Quiz Whizz 15 1/2m
6402 (Oct.) Fif Blows Her Top 15 1/2m
6403 (Nov.) Pies and Guys 16 1/2m
6404 (Jan.) Sweet and Hot 17m
6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) 15 1/2m
6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m
6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) 18 1/2m
6434 (Jan.) The Fire Chaser (Joe Besser) 16m

ASSORTED FAVORITES (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) ... 16 1/2m
6422 (Nov.) Parlor, Bedroom and Wrath
(Vernon & Quillan) 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION (COLOR) Ten Pin Tour

D20-5 Speedway
D20-6 Gold Medal Divers
D21-1 Symphony In Motion
D21-2 Bow Test

TRAVELRAMAS (COLOR)

T20-1 Porpoise Posse
T20-2 Pee Wees On Ice
T20-3 Waters Of Bangkok

NOVELTOONS (COLOR)

P20-1 Northern Mites
P20-2 Micenicks
P20-3 The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnavoral
P21-1 Munro
P21-2 Turtle Scoop
P21-3 Kozmo Goes To School
P21-4 Perry Poppun
P21-5 Without Time or Reason
P21-6 Good and Guilty
P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickers
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Dellilah

THE CAT
(COLOR)

C20-1 Top Cat
C20-2 Boplin Hood
C20-3 Cane and Able

TWO REEL SPECIALS
(COLOR)

Lifeline To Hong Kong
Spring In Scandinavia

CARTOON SPECIAL
(COLOR)

A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler
7206 (June) Quebec Sports Pageant
7207 (July) City Of The World
7208 (Aug.) Dance Magic
7209 (Sept.) Story Book Wedding

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty
5205 (July) Send Your Elephant To Camp
5206 (Sept.) Honorable Paint In Neck

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble
5227 (July) Taming The Cat
5228 (Aug.) Runaway Mouse
5229 (Sept.) Big Chief No Treaty

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

4201 (Nov.) All That Oriental Jazz
4202 (Mar.) Land Of The Long White Cloud

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep
4272 (Dec.) Caramba (CS)
4273 (Jan.) Mabuhay
4274 (Feb.) Leaping Dandles
4275 (Mar.) Pink Land Blue Waters
4276 (Apr.) Bahama Holiday
4277 (May) Fabled Island (CS)
4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Mocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crowin' Pains
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

4231 (Nov.) The Tree Medic
4232 (Dec.) After The Ball
4233 (Jan.) Chief Charlie Horse
4234 (Feb.) Woodpecker From Mars
4235 (Mar.) Calling All Cuckoos
4236 (Apr.) Niagara Fools
4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feet
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top
9712 (7-21-62) Slick Chick
9713 (8-18-62) Louvre Come Back To Me

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare
9312 (7-14-62) Bird In A Guilty Cage
9313 (8-11-62) Fool Coverage

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico
9003 (5-26-62) Land Of The Trembling Earth

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champions
9504 (4-28-62) Racing Thrills
9505 (7-7-62) Kings Of The Outdoor
9506 (8-18-62) Water Wizards

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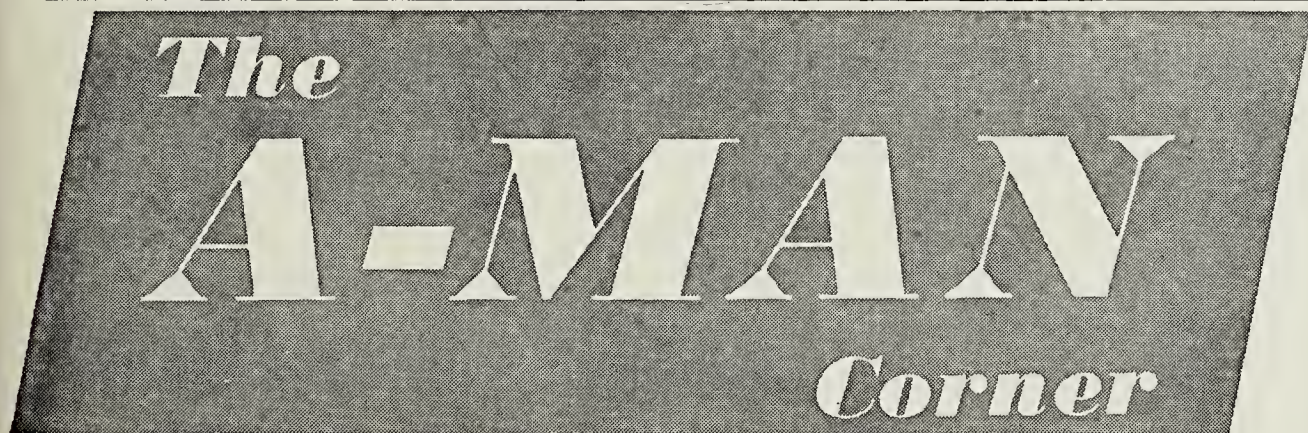
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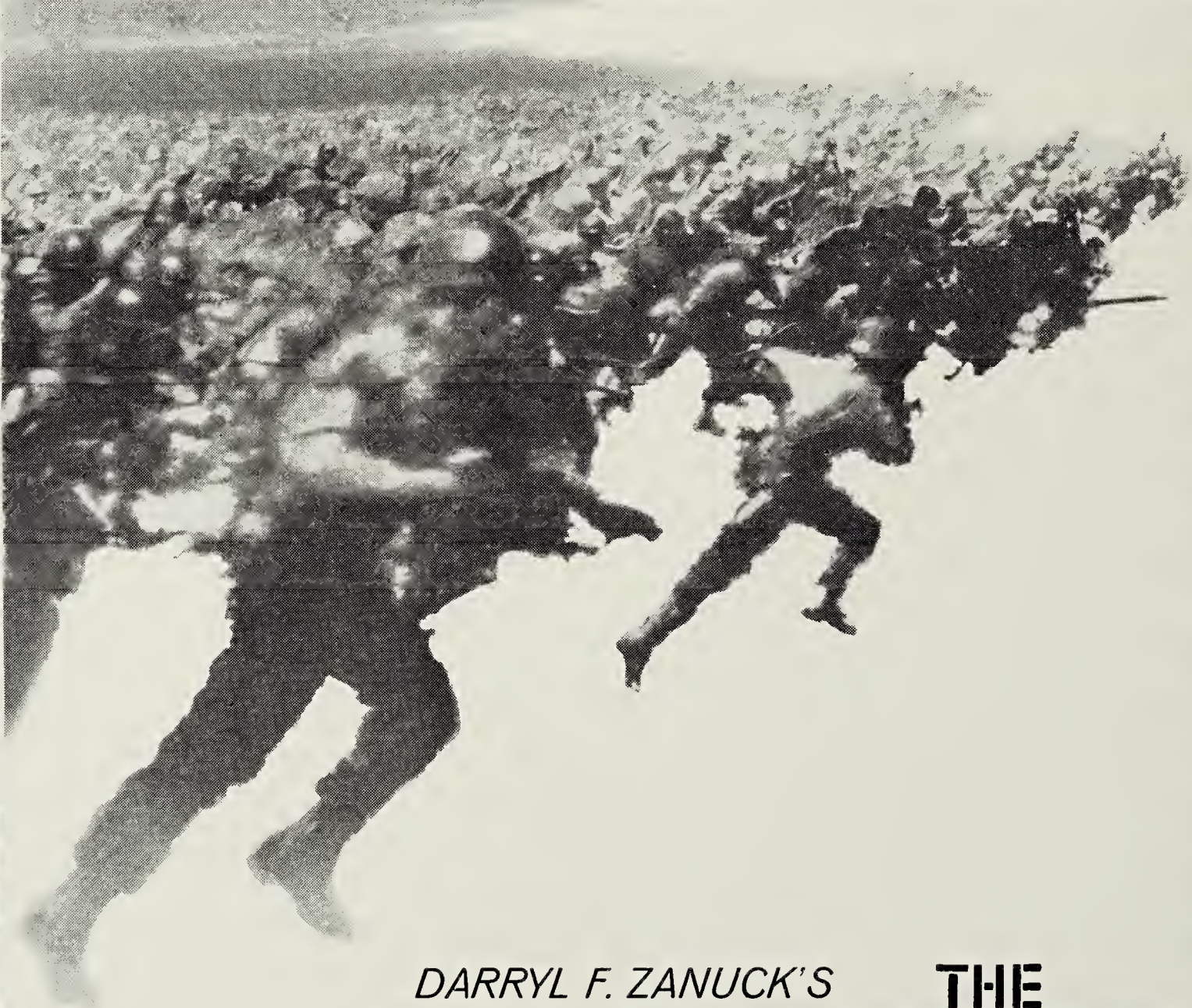
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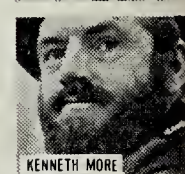
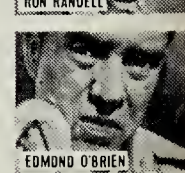
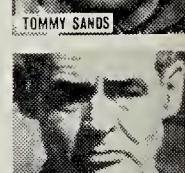
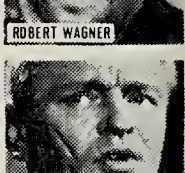
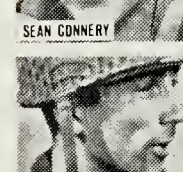
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AUGUST 22, 1962

Volume 68

Number 10

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IN TWO SECTIONS • THIS IS SECTION ONE

EXHIBITORS STILL HOPING!



*Where's That
Orderly Release?*

UA Sets Two Pics For Cinerama

(See Page 6)

Zanuck Ready For First Board Meet

(See Page 8)

Cover illustration depicts the current shortage of product due to release backlogs and holdouts that this publication has repeatedly criticized.

Even The Justice Department Can Be Wrong . . . see editorial—page 4

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AUGUST 22, 1962

A FURTHER EXPLANATION OF "PERCENTAGE COSTS"

It looks like our percentage cost table which appeared in the August 8 issue of MOTION PICTURE EXHIBITOR on this page created considerable confusion among our exhibitor subscribers. To check on the figures, which gave percentage costs when two pictures are sold on percentage less the cost terms of the second feature, exhibitors contacted various distributors and friends for confirmation and found only more confusion. They did not know how the figures were arrived at—but indicated they thought they were correct.

Many calls were made to MOTION PICTURE EXHIBITOR for clarification, and for these reasons, we are explaining the table. In the article, we said "All percentages indicated on the table are applied against the full gross." For example, if you are booking two pictures, each sold at 25 per cent, the table (as published) indicates an actual cost of 20% of the gross for each film. On a \$1,000 gross, therefore, the total percentage paid for the two features would be 40 per cent, or \$400.00 . . . and this is how you prove it:

Let X = Cost of First Feature

Let Y = Cost of Second Feature

Method of Payment:

- The cost of the first feature is 25% of the gross less the cost of the first feature.
- The cost of the second feature is 25% of the gross less the cost of the first feature.

THE CASE OF THE "NO LOOK" DISTRIB

NOT TOO LONG AGO, a distributor with many years of experience with an old line company left for a bigger position with an independent distribution firm. Under a mistaken impression that he was still handling all class "A" product, he started to throw his weight around, not only with independent exhibitors but also with circuit operators.

Copying all the standard contract forms of top distributors, he proceeded to lay down ridiculous sales policies of 70 or 60 per cent, minimum guaranteed playing time, no look deals, etc.

Our man got away with these actions in tight film situations where shortages forced theatremen to accept and in spots where competitive bidding was the rule. He bragged everywhere of what a hot salesman he was.

And then it happened. The roof fell in. He had a couple of good films, but suddenly there were only stinkers to sell.

SEEN ANY GOOD PICTURES LATELY?

EVERY ONCE IN A WHILE, we can't help but wonder if some trade paper reviewers ever see a bad picture. On other occasions, we are struck by the difference in critical reaction to the same film. One man rates a picture as "very good," while another calls the same screen offering "poor."

How come such a wide divergence of opinion? What is the exhibitor asked to book the picture expected to do if he reads both papers? Our advice would be to distrust equally the

The algebraic calculation is as follows:

$$X = \frac{\$1000 - Y}{4}$$

$$Y = \frac{\$1000 - X}{4}$$

$$X = \frac{\$1000 - (\$1000 - X)}{4}$$

$$4X = \frac{\$1000 - (\$1000 - X)}{4}$$

$$16X = \$4000 - \$1000 + X$$

$$15X = \$3000$$

$$X = \$200$$

PROOF

$$Y = \frac{\$1000 - \$200}{4}$$

$$Y = \frac{\$800}{4}$$

$$Y = \$200$$

P.S. We assure our subscribers that the figures printed for your convenience are accurate and correct, with the possible exception of built-in error margins of a fraction of a per cent, and if extra copies are needed, you're welcome to them while they last.

No one wanted them at any price. Where competition was not particularly vicious, the salesman found himself shut out altogether.

As a result, he is no longer with the company concerned and is looking to his lawyer to bail him out.

Perhaps he has learned as a result of his experiences that leading the lamb to slaughter is not the same as good salesmanship. We are reminded of a quote credited to the learned President Lowell of Harvard. He said, "There must be a great deal of learning in our universities; the freshmen always bring a little in—and the seniors never take any out."

What good is experience and learning if it is not put to proper use? What good is sales ability if it is not mixed with common sense?

fellow who likes everything he reviews and the guy who blasts everything that comes along.

Through the years, MOTION PICTURE EXHIBITOR reviews have been quoted less than any other contemporary trade paper. This is no accident. We try to call them as we see them, believing that we are read by choice, not by chance. Our contention has always been that the publication that serves the reader first, serves the advertiser best.

EVEN THE DEPARTMENT OF JUSTICE CAN BE WRONG

One of the great anguishes of our greatest president, Abraham Lincoln, was that his decision to go to war to preserve the union meant pitting brother against brother. It is ironic that on the Centennial of that war the brother of our president should order his department to take action against a firm that, in effect, would set into motion the requests made by the President in his eloquent appeal to the people of this country for more spending—more production—and fuller employment. Employment, said President Kennedy, is the key to stepping up America's sluggish economic growth.

In Hollywood, home of the most troubled industry in America, the employment situation has been termed "drastic" by the industry's unions. Full employment in Hollywood has been at the mercy of temperamental stars, runaway production, and now, governmental intervention.

Seeing to the protection of American industry should be the government's job, yet the dark cloud of possible government interference is cited as the factor keeping Music Corporation of America (whose recent merger with Decca Records, the parent company of Universal Pictures, was sought to be dissolved by the Department of Justice) from beginning the production of sorely needed product here at home. No exhibitor will appreciate the Department's action in this case.

In a mass protest, the Hollywood unions, representing some 25,000 artisans, telegraphed their objections to the President, the Attorney General, and to members of California's Congressional delegation.

Practically all companies are involved in record operations and many make features for tv. These are the strikes against M.C.A., who has already been forced to dissolve its talent agency.

The unions stated bluntly that the suit against M.C.A. blocked plans "to create still further job opportunities and continuity of employment for studio workers."

To compound the irony, the President promised extensive tax reforms that would mean direct tax relief for Americans within the year.

American exhibitors are crying for more product, not for tax relief. They want more production and M.C.A. had planned to do just that. And to add salt to an already sore wound, M.C.A.'s plans called for production in Hollywood, where it is needed most.

Three things are said to be driving American film makers abroad: foreign subsidies, cheap labor, and tax advantages. President Kennedy has gone on record as favoring tax relief for American industry. M.C.A., who claims that the fullest utilization of sound stages in Hollywood would enable them to meet and beat foreign competition, seems to have the answer to one of these reasons. No one in Hollywood is expecting manna from heaven in the form of subsidies, to our knowledge, or for that matter, feels a dire need for them.

Yet, instead of acting in the positive interests of the industry, by encouraging more production, the government has taken a step that will, in some part, make the realization of the noble ends cited by the President that much more difficult to attain.

There is one way to reverse the flow of talent and dollars from Hollywood to other countries, and that is to revise the discriminatory legislation that takes \$90,000 out of every \$100,000 that a star earns in his or her limited years of peak earning power that prevents the merger of facilities and talents such as was contemplated by M.C.A. that could cut our production costs at home that forces American companies to go abroad where governments are interested in watering the growth of their most valuable assets, their industries.

The Department of Justice killed block booking—and the result was a sick industry paying higher prices for their films.

More unemployment will be the result of the Justice Department's suit against M.C.A.—and it will prove a pyrrhic victory. Delaying production at a time when the barrel is almost dry will hurt every exhibitor in the U.S. What this industry needs is more pictures. We hope that the Department of Justice can see the situation as exhibitors do.

JAY EMANUEL
Publisher

NEWS CAPSULES



FILM FAMILY ALBUM

Gold Bands

Harry K. McWilliams, presently coordinator of community relations for the University of Cincinnati, and formerly affiliated with many major motion picture producers and distributors, announces the approaching marriage of his daughter, **Rosanne**. The wedding will take place Aug. 25, in Scarsdale, N.Y.

Obituaries

Harold C. Eckert, 57, former theatre editor of the Ohio State Journal (now the Citizen-Journal), Columbus, Ohio, died after a lengthy illness. He was widely known in show business during his service as Journal theatre editor in the Thirties. He was a charter member of Columbus' Variety Club, Tent No. 2. **Eckert** is survived by his wife and one daughter.

Joseph Heidt, 52, publicity man who was handling Piper Laurie in Detroit, died here unexpectedly of a liver ailment. **Heidt**, born in Liberty, N.Y., began as a copy and sports writer on the N.Y. Telegraph. After press agent work for the Theatre Guild, he went to Columbia's publicity department where he planned campaigns for such pictures as "The Big Fisherman," "Bridge of the River Kwai," and "El Cid." He is survived by his wife Joan, three brothers and a sister.

George E. Sargent, 66, veteran theatre manager and stage producer, died at his Oakland, Me., home after a lengthy illness. A past district governor of Rotary International, **Sargent** had managed the Strand and Grand, in Rutland, Vt., the Opera House in Bath, Me., and other situations. He was manager of the Haines, Walterville, Me., prior to his retirement two years ago.

C. Thrasher, 53, for the past twelve years house manager of the Adams, Ill., passed away at the Highland Park, Ill., General Hospital. He is survived by his wife Ann Rogel Thrasher.

David Zide, 80, father of **Jack Zide**, president of Allied Films, died after a long illness in Detroit.

Balt. 'Bonus' For Gas

BALTIMORE—Besides supermarkets and discount houses using the movie bonus theater ticket plan as a business incentive and creator of good will, Baltimore's Cities Service Oil stations, a total of seventy-five, have adopted the Movie Bonus Plan.

All seventy-five Cities Service stations will begin issuing movie bonus certificates to their customers with each purchase on or about Sept. 15, revealed Nick Johnson Matsoukas, president of the Movie Bonus Corp.

The Cities Service certificates will be redeemable at 50 per cent of the prevailing box office price, Monday through Friday, at the J F Theatres—the Charles, New, Stanton, Uptown in Baltimore, and the Pikes in Pikesville, Maryland—operated by Jack Fruchtman.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., AUG. 20

"Longest Day" Gets Big Fox Budget

NEW YORK—A \$2,000,000 advertising campaign, the largest promotional expenditure in 20th Century-Fox history, will support Darryl F. Zanuck's "The Longest Day," it was announced by 20th vice-president Charles Einfeld.

"The Longest Day," D-Day epic filmed at a cost of more than \$10,000,000 will have its world premiere on Sept. 25 at the Palais de Chaillot in Paris and subsequently will have its American debut at the Warner, New York, on Oct. 4.

The \$2,000,000 represents an international expenditure and will support the initial openings, on a hard-ticket, roadshow basis in the principal capitals of the world during October and also the succeeding engagements of the film.

Einfeld said that the expenditure would be divided among newspapers, radio, television, magazines and other promotional media. In addition, the amount will support marketing at each engagement of the attraction.

"We expect 'The Longest Day' to be the highest grossing attraction in the company's history," Einfeld said. "We are backing our confidence with this record outlay to support what we believe to be one of the finest films this corporation has ever been associated with."

The initial advertising for the campaign has already begun with full-page newspaper advertising in the principal cities where "Day" will open. Also, ads have been taken in the Paris edition of the N.Y. Herald Tribune and the Rome Daily American with coupons for mail orders to the Warner Theatre engagement. A concentrated radio advertising campaign is also underway in those cities where the public sale box-office is open.

Einfeld also said action elements of the film called for a large tv advertising campaign on the attraction on a national and local basis.



BROADWAY GROSSES

"Mink" Ends Hall Run

NEW YORK—"That Touch of Mink" ends its record run at Radio City Music Hall this week after shattering a score of records for the theatre. MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" continued to play to capacity audiences at the converted Capitol, now Loew's Cinerama.

"TWO WEEKS IN ANOTHER TOWN" (MGM). Paramount did \$43,000 for strong first week.

"THAT TOUCH OF MINK (U-I). Radio City Music Hall announced a tenth week total of \$150,000, with Thurs. through a Sunday figure of \$92,000.

"LOLITA" (MGM). Loew's State reported \$21,000 for the tenth week.

"THE SPIRAL ROAD" (U-I). Warner claimed \$13,500 for the third session.

"HATARI" (Paramount). DeMille did \$16,000 in the sixth and last week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM - Cinerama). Continued strong in second week at Loew's Cinerama with \$60,000 (capacity).

"FOLLOW THAT DREAM" (United Artists). Astor reported a second week of \$13,000.

"GUNS OF DARKNESS" (Warner Bros.). Victoria did \$18,000 on opener.

"THE SKY ABOVE-THE MUD BELOW" (Embassy). Forum claimed \$9,800 for ninth week.

"THE NOTORIOUS LANDLADY" (Columbia). Criterion announced \$28,000 for fourth week.

Finzer to Hollywood Spot

HOLLYWOOD—Don Finzer, veteran Fox West Coast Theatres' manager, has been named manager of the Hollywood Theatre, Hollywood and Highland, it was announced today by Bob Smith, FWC Los Angeles first-run district manager. Finzer, who will succeed the late William Quann, moves over from the Fairfax Theatre.



At Rank's Pinewood studio, Norman Wisdom welcomes MOTION PICTURE EXHIBITOR Editor Al Erlick and his bride, Barbara, during their honeymoon visit to London on the set of his newest comedy "On The Beat."

UA Sets Two For Cinerama Process

UA President Krim Says Move Is Start Of Deal Now In Advanced Stages Between Two Companies

By MEL KONECOFF

NEW YORK—United Artists climbed aboard the Cinerama band wagon as top brass from both United Artists and Cinerama convened a huge press conference in the auditorium of Loew's Cinerama Theatre here to announce that Stanley Kramer's latest film (presently in the process of filming) "It's A Mad, Mad, Mad, Mad World," and George Stevens forthcoming production of "The Greatest Story Ever Told" will be released in the wide, wide, high, high screen version.

UA president Arthur Krim, in making the opening announcement, stated that the move by the two producers was the start of a multiple picture program now in the advanced stages between Cinerama and UA wherein other releasing producers will make similar films. He labeled the move an important step forward especially as Cinerama has now been developed to the point where dramatic offerings are now quite feasible.

Said Krim, "The decision by Stanley Kramer and George Stevens and the marriage of these two great talents to the Cinerama process, certainly must be regarded as a milestone in the development of the motion picture industry. I am delighted at their decision and I heartily congratulate them for making it. I am also pleased to announce that UA and Cinerama are in an advanced state of negotiation on an agreement pursuant to which a multiple picture program will be produced in the Cinerama process by independent producers releasing through United Artists."

Nicolas Reisini, president of Cinerama, heralded the agreement with pride, stating, "The fact that the two most outstanding producers, George Stevens and Stanley Kramer, have chosen Cinerama as their cinematographic expression is a great compliment to the efforts which Cinerama is continuously making."

George Stevens, who flew in from California for the conference, thought Cinerama was an extraordinary medium which makes possible practically perfect projection of a film instead of the present hit-and-miss method which is far from perfect. Also at present, today's medium suffers from a lack of height and we presumed he was referring to CinemaScope.

Said Stevens, "The enormous possibilities of Cinerama beyond the initial excitement of the great Cinerama screen, have not yet been fully explored and I am sure that in the future we will see the whole subtlety and complexity of the motion picture at its best on the Cinerama screen. The opportunity is there, and we are most excited at the prospect of bringing our films to world audiences with these possibilities before us."

To illustrate the forward steps which have been taken in recent months, Stevens screened some footage from the Kramer picture and some test footage he, Stevens, had made in the Cinerama process showing scenic as well as facial make-up tests of Max von Sydow as the figure of Christ in "The Greatest Story Ever Told." The Kramer

Samuel Goldwyn to be Feted At Gala Dinner on Aug. 27

HOLLYWOOD—On the occasion of his 80th birthday, and 50 years in the industry, Samuel Goldwyn will be honored by a dinner at the Beverly Hilton Hotel on August 27.

All the important unions, guilds and industry associations will join in the tribute to the last of the pioneers of Hollywood.

Goldwyn is known as the only genuine independent producer in Hollywood because he finances his own films and also heads his own studio.

A delegation that persuaded Goldwyn to consent to the dinner included representatives of the Association of Motion Picture Producers, the Community Chest, the Permanent Charities Committee, the Academy of Motion Picture Arts and Sciences, the International Alliance of Theatrical Stage Employees, the Screen Producers Guild, the Screen Actors Guild, the Writers Guild of America, the Directors Guild of America, and the Artists Managers Guild. The delegation was headed by Y. Frank Freeman, chairman of the board of the Association of Motion Picture Producers.

footage was converted from its exposure in Panavision to Cinerama dimensioned footage.

Stevens accused the big companies of being neglectful in the improvement of the day to day needs of the industry. When he starts shooting in the fall, he estimated that he would need another five per cent additional time in his schedule for shooting in Cinerama while the budget would probably see a five per cent hike as well in the conversion.

"The Greatest Story Ever Told" will see release in the Spring of 1964 while "It's A Mad, Mad, Mad, Mad World" will be released in the Fall of 1963. Other versions of these and other films will not be available for twenty years according to Max E. Youngstein, executive vice president of Cinerama.

Reisini stated that there are experiments being conducted all the time at the Cinerama studios and one of these deals with the possibility of some day projecting the Cinerama picture from a single projector instead of the present triple machine set-up but he had no clarification to make on this. He did say that black and white pictures would not be made with the Cinerama label.

The present deal with UA calls for a royalty agreement and is not a co-production type of agreement as in the case of the deal with MGM on "The Wonderful World of The Brothers Grimm" and "How The West Was Won."

Thus far there are about a hundred theatres equipped or in the process of being equipped with the Cinerama equipment, about sixty in the U.S. and about forty abroad and most of these have been committed to the MGM-Cinerama releases. Obviously others would have to be equipped to take care of the UA releases.

Krim credited executive vice president Arnold Picker with having seen the possibilities of the move several months ago and with following through on the negotiations.

Code Administrator Sees Improvement

WASHINGTON—Geoffrey M. Shurlock, administrator of the motion picture industry's voluntary Production Code, said that American movies during 1963 will be noticeably freer of films dealing with the more "sordid elements" in human society.

An analysis of the most recent 100 scripts submitted to the Production Code Administration shows that none are planned on gangsterism, juvenile delinquency, dope addiction, or abortion in the group.

Shurlock said, "It looks as if many of these questionable and borderline subjects have had it in Hollywood. There's a brighter look all around in the pictures coming up."

Shurlock's analysis, made in a report to Eric Johnston, president of the Motion Picture Association of America, covers pictures that will hit movie screens of America and the world throughout 1963.

Production has started on a few of these films. Most of them, however, are months away from the cameras.

Only six out of these 100 scripts are really bothersome," Shurlock's report stated. He said, "we're getting such good cooperation from producers that we're sure all the problems will be resolved from the Code's standpoint before these pictures are seen by the public."

The script analysis was a follow-up report from Shurlock to Johnston. Earlier the Code chief, in reviewing motion pictures produced in the first six months of this year, reported that there was a wholesome balance on types of motion picture themes.

Italian Labs Hit by Strikes

ROME, ITALY — Wildcat strikes caused laboratory stoppage here and threatened to delay completion of two Italian features selected for the Venice Film Festival which opens Aug. 25, as well as the Titanus-20th-Fox feature, "The Leopard."

The Venice-bound films affected are Titanus-MGM's "A Family Diary" and Pier Paolo Pasolini's "Mamma Roma", starring Anna Magnani. "A Family Diary" will be released in Italy by Titanus and elsewhere by MGM.

The laboratory workers are striking for higher wages and a revision of work contracts.

Several films selected for the Information Section which are also currently being processed will also suffer. Should the strike continue it will also effect other major films in production.

A delegation of the directors of the laboratories is meeting with ANICA and the Italian producers in an attempt to arrive at contract terms as quickly as possible.

AA Dividend Declared

HOLLYWOOD—Steve Broidy president of Allied Artists Pictures Corporation, announced that at a meeting of the executive committee of the board of directors of Allied Artists held in Hollywood, payment was authorized of the Sept. 15, 1962 quarterly dividend on the company's preferred stock. The dividend of 13¾¢ per share on the company's 5½% preferred stock is payable Sept. 15, 1962, to stockholders of record August 31, 1962.

Film Entries Set For Two Festivals

WASHINGTON, D.C.—The United States will be represented at the 1962 International Film Festival at Edinburgh August 17 to September 9 with three major feature films, the U.S. Information Agency announced.

The feature films are 20th-Fox's "Ernest Hemingway's Adventures Of A Young Man"; Ely Landau-Embassy's "Long Day's Journey Into Night," and United Artists' "The Miracle Worker."

The films were selected by a committee established earlier this year to choose films for showing at international motion picture events in which the U.S. participates officially. It is composed of the presidents of the Directors Guild of America, the Screen Actors Guild, the Screen Producers Guild, and the Writers' Guild of America.

Heading the U.S. delegation to the Festival will be the Hon. Myron M. Cowen, former Ambassador to Australia, Belgium and the Philippines, who led the American delegation to Edinburgh last year.

In addition to the three feature films, 19 U.S. non-Government non-theatrical motion pictures have been selected by the Committee on International Non-theatrical Events (CINE) for showing at Edinburgh.

Two other United Artists' releases will be shown at the Edinburgh Festival. They are "Something Wild," and "Electra," which has been selected for a gala performance on Sept. 2.

At the Venice Film Festival on August 25 through Sept. 8, Ronald Neame, who is currently directing "The Lonely Stage" for United Artists release, has been selected as the British Juror for the festival.

United Artists' "Bird Man Of Alcatraz" has been selected as the official American entry at the Festival.

Two Titanus-MGM films, "Smog" and "A Family Diary" are among the three films that will officially represent Italy at the 23rd Venice International Film Festival.

Durwood Labor Dispute

KANSAS CITY, MO.—In the lengthy dispute between the management of Durwood Theatres, Inc., here and labor groups found the projectionists and stagehands locals officially withdrawing as bargaining agents for the firm's employees.

The two unions have filed disclaimers which have been accepted by the National Labor Relations Board and, as a result, pickets have been removed from five downtown Durwood Theatres, the Capri, Roxy, Saxon, Empire and Studio.

Future plans of the unions have not been disclosed; but the Projectionists Local indicated that picketing of the theatres will be resumed.

A Jackson County grand jury recently returned indictments against three men for incidents of violence against the person and property of Gene Cramm, supervisor of maintenance and construction for the Durwood circuit.

Press Wants "In" Tent Six

CLEVELAND, OHIO—Variety Club Tent Six, held a meeting to discuss the question of leasing their quarters to the Cleveland Press Club.

Chief Barker Leonard Mishkind appointed Jack Silverthorne chairman of a committee comprising Irwin Shenker, Marshall Fine, Mishkind, and alternate Lewis Horwitz, to work out all details.

Hollywood Unions Lodge Protest Against MCA Merger Dissolution



Plans for the launching of Embassy's "The Sky Above-The Mud Below," opening Sept. 12 on the Loew Circuit in metropolitan New York, were blue-printed at a conference held by the distributor and the circuit at the Summit Hotel. Seen above are Joseph E. Levine, head, Embassy; and Laurence A. Tisch, president and board chairman of Loew's Theatres.

Joyce Selznick Heads New Col. Department

NEW YORK — Columbia Pictures announced that Joyce Selznick will head a new department which absorbs the previous functions of the story and talent departments.

The establishment of this new department is a further step in the company's program of strengthening its services to its affiliated independent producers. In addition to its home office function, the department will service the story and talent departments of the company's Hollywood studio and British and Continental production organizations.

Since 1958, Miss Selznick has been with the parent organization as eastern talent director. She created the concept of Columbia's talent-farm tie-in with the Gateway Theatre in Bellport, Long Island, and the Circle-in-the-Square in Manhattan. The associations with the two theatres provides Columbia with a year-round source for the discovery of unknown talent and properties as well as an opportunity for showcasing promising and established contract players.

Miss Selznick joined the company in 1950 as special exploitation and promotion representative. In 1953, she was named to head the merchandising department of Screen Gems, Columbia's television subsidiary.

Miss Selznick has been responsible for the "discovery" of such players as Tony Curtis, James Darren, Michael Callan, Deborah Walley, Telly Savalas, Nancy Kovack and many others.

Guild Scholarships Awarded

HOLLYWOOD—The 1962 scholarships offered by the Directors Guild of America Educational and Benevolent Foundation were awarded to two graduate students of the University of California and one to a student of the University of Southern California.

Larry Johnson, USC, got a \$1,500 grant to produce his half-hour musical comedy; Les Rendelstein, UCLA, \$750 to complete a documentary short on amateur rocketry; and Arnold Fenderbush, \$750 to complete a documentary on a teenage gang.

The scholarships are awarded annually.

HOLLYWOOD—Nearly all of Hollywood's unions joined in lodging a protest against the Justice Department's civil antitrust suit against the Music Corporation of America.

The unions, representing almost 25 thousand and Hollywood artisans, sent telegrams to President Kennedy, Attorney General Robert F. Kennedy, and California congressmen calling for a "more realistic and equitable re-examination of the Justice Department's action against MCA."

The President's message to the American people about the state of the economy and his emphasis on full employment may have prompted the unions to send the unusual message directly to President Kennedy. Claiming that the Justice Department's action had discouraged MCA from beginning production of feature movies in Hollywood, thus contributing to the unemployment problem there, the unions called for reconsideration of the measure.

The telegram to the Attorney General asked that his office take "prompt and affirmative steps to re-examine the advisability of the present attempts to prevent MCA from engaging in feature production."

The Justice Department suit had asserted that MCA's talent agency had restrained trade and dominated television production. In addition, the suit sought to block the recent merger of MCA with Decca, which controls Universal Pictures. Lew R. Wasserman, president of MCA, said that the company definitely wants to make features in Hollywood, and that he is confident that the company can do this at a larger profit than other film companies are showing by resorting to production abroad.

Wasserman said that with tv production going full blast at the studio, MCA could add feature production of motion pictures to the schedule and take advantage of the low overhead involved, since most Hollywood sound stages are shut down.

The Hollywood unions look to MCA's proposal as a saving measure that will bring some of the "runaway" production back to this nation's film capital. The union telegrams said that "MCA's plans to create still further job opportunities" would be blocked by the Justice Department's actions.

Cinerama Exec on World Trip

NEW YORK—Max E. Youngstein, executive vice president of Cinerama, announced that a worldwide exploitation trek on behalf of "How The West Was Won" was started by Everett Callow, Cinerama's International Director of Advertising and Publicity. He will stop in about a dozen world capitals on his tour to meet with local advertising-publicity representatives for Cinerama and MGM and to brief them on plans for the pre-opening and opening campaigns of "West."

With "The Wonderful World of the Brothers Grimm" off and running on its domestic schedule, Cinerama execs are now turning their attention to the multi-star Western epic in preparation for its foreign debut in mid-November.

Callow will first stop in Copenhagen for a meeting with Scandinavian exhibitors, then hit London, Paris, Madrid and Berlin in rapid succession. Following this, he will jet to Tokyo and Osaka for meetings with Far Eastern reps and then touch bases in Australia before heading home.

Zanuck Ready To Step In At Fox; To Hold First Board Meeting Today

NEW YORK—Darryl F. Zanuck was scheduled to assume his functions as president of 20th Century-Fox on a full-time basis upon his return from Paris where he has been applying final touches to his production of "The Longest Day" which has its world premiere set for early October.

A regularly scheduled monthly board meeting of the company is scheduled for today (August 22) and will be the first since Zanuck's election to the company presidency on July 25.

Three Wall Street directors have resigned since the last board meeting, John L. Loeb and Milton S. Gould and former board chairman Samuel I. Rosenman.

Robert Z. Clarkson is reported planning to resign from the board for personal reasons.

The board meeting room at the 20th-Fox home office has been converted into a new executive office for Zanuck.

W. C. Michel, who has resigned as company vice-president, but who continues on the board and will function in an advisory capacity to the company for the next seven years, will be assigned a new office; and his former office is being refurbished as the new board room.

Numerous committee, individual and other reports and studies that Zanuck requested have been completed and will be ready for his consideration and action, as well as others which are still in progress. Many of Zanuck's initial decisions are expected to be based to a significant degree on the reports.

Zanuck is expected to present to the board concrete proposals for operation and executive personnel. He has also stated that he believes the president of a motion picture company should be its production head as well as its administrative head; and that he will make some announcements as to future productions for the company.

A complete streamlining of production, studio operations, domestic and foreign distribution; a program for television production; development of a record division, and other related operations are expected.

Kersken Retires From Fox

HOLLYWOOD—Herman Kersken will retire from Fox West Coast Theatres on Sept. 1 after some forty-odd years in jobs ranging all the way from ticket-taking to producing mammoth stage shows.

His recent titles have included San Francisco district manager, managing director of the famous Fox Theatre in San Francisco, and for the last six years as city manager of Oakland, with personal direction of the Paramount Theatre there.

Kersken first started with Fox West Coast Theatres as an usher at the Victory Theatre in San Jose, Calif. before going into the Army in 1917.

In 1919, he went to Fresno as an assistant theatre manager at the Wilson Theatre. Shortly after, he managed the Orpheum and Wilson Theatres in Fresno. He also opened the California and Mission Theatres in San Jose. Later, he was awarded the most coveted managerial position in the circuit—that of becoming the first managing director of the glamorous new Fox Theatre in San Francisco with its gala opening in June, 1929.

Frisch Says Wage Board May Hold More Hearings

NEW YORK—Emanuel Frisch, chairman, New York State Motion Picture Theatre Owners Minimum Wage Committee, said he had been informed by Industrial Commissioner Martin P. Catherwood, of the New York State Department of Labor, that he may hold an oral hearing on the appeal from the refusal of the General Minimum Wage Board to exempt young and elderly theatre workers from the \$1.15 hourly minimum.

Further material in support of the exhibitors' case has been submitted by Frisch to Catherwood.

Technicolor Sales Up Slightly

BEVERLY HILLS—Patrick J. Frawley, Jr., chairman of the board and chief executive officer, announced today that earnings of Technicolor, Inc. and its wholly owned subsidiaries for the first six months of 1962, ending June 30th equal 31¢ per share as compared to 34¢ per share (exclusive of non-recurring income) for the like period of 1961.

Earnings for the first six months of 1962 were \$828,606 on 2,637,478 shares outstanding. This is compared to \$1,405,000 or 54¢ per share for the first six months of 1961 with 2,598,218 shares outstanding. Included in the 1961 earnings was non-recurring income of \$517,000 or 20¢ per share brought about by a special dividend from the British affiliate, Technicolor, Ltd.

Mr. Frawley stated that sales for the first six months of 1962 are up slightly. Sales for the first six months of this year are \$26,609,554 as compared to sales of \$26,041,626 for the first six months of 1961.

MCA Earnings Up For Half

NEW YORK—MCA Inc., reported consolidated net earnings for the six months ended June 30 of \$6,631,000. This was equal, after preferred dividends, to \$1.38 per share on the 4,519,603 outstanding shares of common stock.

In addition, there was a non-recurring item of \$2,083,000 or 46 cents per share, making a total of \$1.84 per share for the six month period.

These figures include, on a "pooling of interests" basis, MCA Inc.'s interest in the reported consolidated net earnings of Decca Records, Inc., for the same six month period.

Adjusted on the same "pooling of interests" basis for the corresponding six month period of 1961, the consolidated net earnings were \$4,800,000 and after preferred dividends were equal to \$1.10 per share on 4,329,107 outstanding shares of common stock.

Filmways Sets Two For UA

NEW YORK—Arthur B. Krim, United Artists president, and Martin Ransohoff, production chief for Filmways, jointly announced that Ransohoff would make two films for UA release.

The first will be a version of Eric Ambler's forthcoming suspense novel, "The Light Of Day"; while the second project will be announced soon.

Sky Above—Mud Below Set For Loew's Chain

NEW YORK—Plans for one of the most extensive, circuit-wide launchings of a motion picture in the New York area were revealed at a Loew's Theatres conference, for Joseph E. Levine's "The Sky Above—The Mud Below."

The Academy Award-winning adventure film, an Embassy Pictures release, opens Sept. 12, on the Loew's chain in the metropolitan area. More than 100 executives and managers of Loew's Theatres attended the meeting, held at the Summit Hotel.

Details by the Embassy campaign were discussed by Levine, president; Leonard Lightstone, vice-president in charge of international sales; Robert Weston, advertising director; Harold Rand, publicity director; and Charles Cohen, exploitation director.

Loew's Theatres campaign projects were revealed by Laurence A. Tisch, president and board chairman; John F. Murphy, executive vice-president; Ernest Emerling, vice-president; Arthur Tolchin, assistant to the president; and Charles Kurtzman, general manager.

Levine, in opening the meeting, underscored the great part theatre managers play in making successes of pictures.

"We know that a picture has to have what it takes," Levine declared. "We know the distributor has to provide a strong campaign for it. But, we also know that it is you men and women—the theatre managers—who apply these elements so that they pay off where it counts—at the box-office."

Lightstone reaffirmed the high standards of showmanship displayed by Loew's managers and pledged that Embassy would supply them with as many promotional aids and assistance as possible to make "a huge success" of "The Sky Above—The Mud Below" in the circuit engagement.

Weston described advertising accessories created by Embassy, including TV spots, trailers, special brochures for schools and other groups, heralds, color slides, lobby displays and sound-effects recordings.

Rand, emphasizing that the picture "did not sneak into town and will not sneak into your theatres," outlined the national publicity campaign, and its results to date, prepared for the picture. Highlights, he noted, included recommendations made by Life magazine, The New York Times, the Board of Education, Argosy magazine, nationally-syndicated columnists and feature writers and others.

Cohen discussed the application of the specially-created materials and tools by managers in individual theatres, emphasizing personal effort and ingenuity.

"The Sky Above—The Mud Below" was filmed, in wide-screen and color, by noted explorer Pierre-Dominique Gaisseau, in the last, uncharted regions of primitive Dutch New Guinea.

Embassy Pics Service D.C.

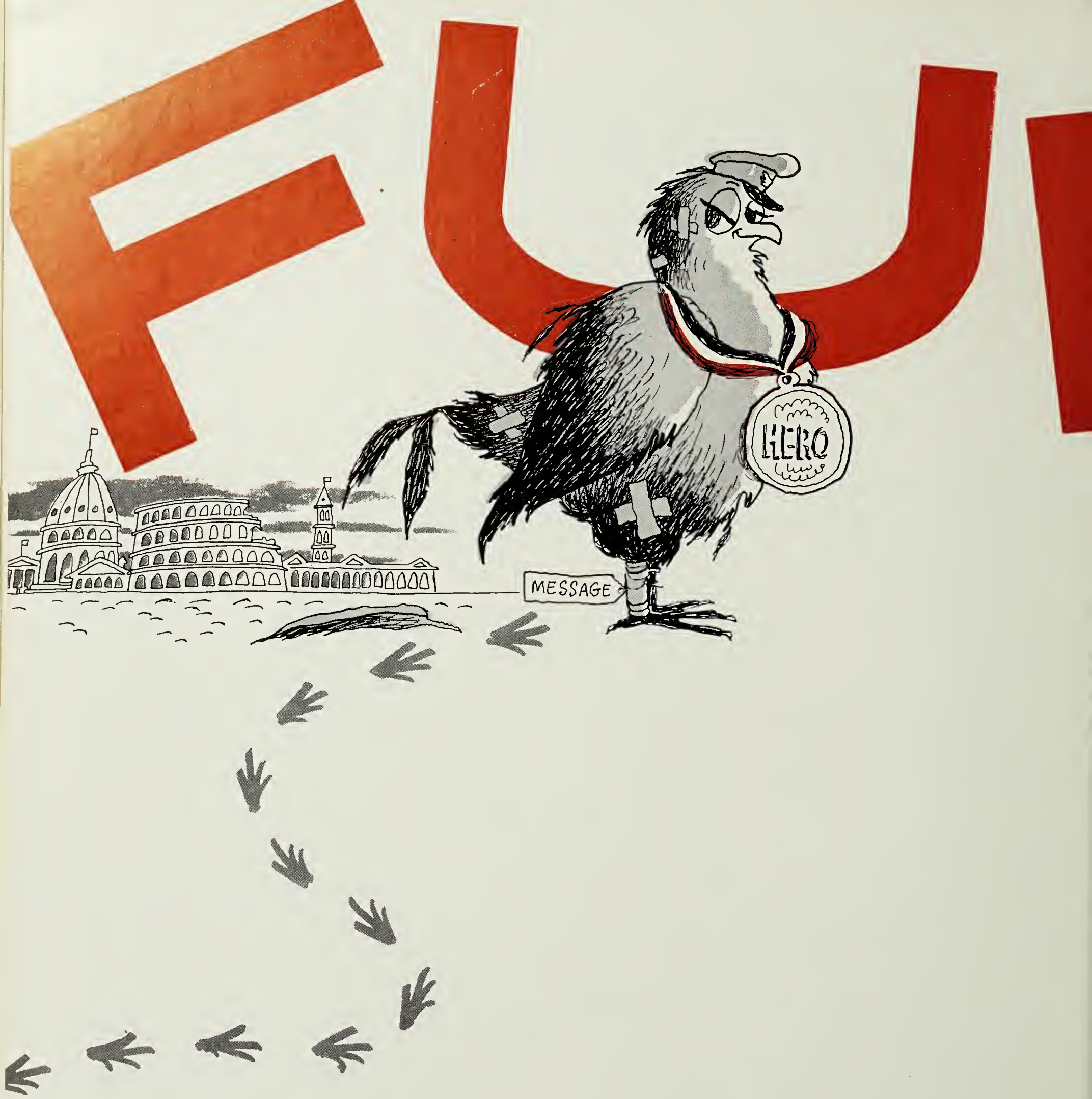
BOSTON—Embassy Pictures' Boston office will also service Washington, D.C., effective immediately, in an expansion of its operation, it was announced by Leonard Lightstone, vice-president in charge of international sales.

This augmentation of market coverage is part of the company's national expansion program, setting up branches throughout the United States.

The firm's Boston office, which handles the New England territory, is headed by Joe Wolf.

AT LAST! A MOTION PICTURE
THAT DELIVERS...





This is a pigeon... **The Pigeon That Took Rome**

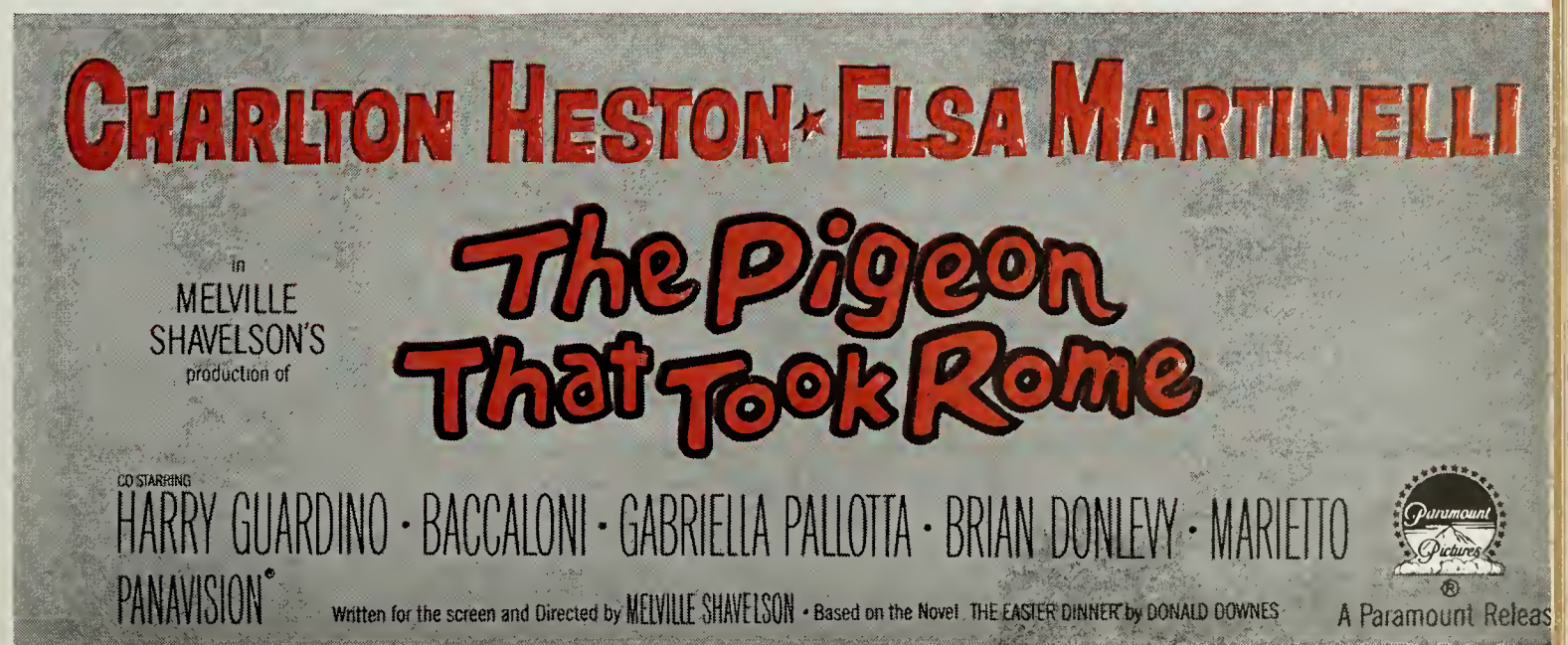
...Which is the name of a very funny picture
...The brightest comedy idea since the invention of two

sexes... Both sexes appear in this picture... Some
of them are people... Some of them are pigeons

...All of them are in trouble... In fact, for reasons
we are not permitted to discuss in a family trade
publication, **The Pigeon That Took Rome**

is the sleeper of the year! ... It's scandalous
It's spicy... With the year's sauciest cast including
a certain biblical character and ex-chariot driver
who is a sitting duck for the prettiest pigeon
in the whole Italian non-resistance movement

The Pigeon That Took Rome takes off on
its special merchandising engagements
in August, before soaring to theatres
everywhere. Fly, don't walk, to your nearest
Paramount Exchange... Book it... See it
at one of Paramount's laugh previews
... Call your pigeon at Paramount for an
invitation to **The Pigeon That Took Rome!**



Detroit Censor Ruling On Embassy's "The Sky Above—" Called Ridiculous

DETROIT—In the wake of a Detroit censor ruling that Embassy Picture's "The Sky Above—the Mud Below" was fit only for art theatres and adult audiences, confusion was added to confusion.

Ephriam S. London, attorney for Embassy, called the censorship involved "particularly ridiculous." The film, a documentary made in remote, uncharted regions in Dutch New Guinea, has scenes showing head hunting natives encountered on the expedition in scant clothing, or unclothed.

In addition to the reasons for withholding approval, film row was puzzled by the action since the restriction of a picture to a type of audience such as adults only is prohibited by a Detroit ordinance.

Judge Joseph P. Uvick, a motion picture theatre owner and authority on legal matters pertaining to the industry said he did not understand the situation as reported in the local press. He said that Detroit censorship does not make any provision for censorship of a classifying variety.

"Classification usually results in the patron's expectation of seeing something that is not there to be seen," the Judge said. He added that he did "not believe that the Detroit censorship ordinance permits any grounds for classification. It is either fit for all audiences and all ages," he said, "or for none."

The Legion of Decency recently gave the Academy Award Winning film a special classification. The controversy over the film is all the more peculiar since it is a documentary-type feature, the kind of picture least expected to come up against censorship difficulties.

Exhibitors are watching the situation closely, since it may have ramifications. A recent report in the trade press indicated that more than half of the state legislatures convening in the coming year will have censor measures to pass on. In addition, there is fear that a censorship measure considered for the nation's capital may set an example for other municipalities and states where the problem of motion picture content is thought to be controllable by legislative action.

Brooklyn Paramount to Close

NEW YORK—The AB-PT Paramount, Brooklyn, was due to close Aug. 21 midnight. The theatre is now owned by Long Island University which is taking it over as part of an expansion program.

N.Y. Supreme Court Orders Scenic Pickets To Comply

NEW YORK—In continued hearings New York State Supreme Court Justice Loreto ordered both parties to come to an agreement and ordered the union to stop picketing in a labor dispute between the film Producers Association and the United Scenic Designers.

The FPA charged the union with feather-bedding; and claimed the order to stop picketing had not been obeyed.

The union alleged there was a clause in the contract that required the use of a standby scenic designer.

The producers association membership consists of TV, commercial and industrial film producers.

Penn Signs with Columbia

NEW YORK—A. Schneider, president of Columbia Pictures, has announced that the company has signed Arthur Penn to produce and direct two pictures under his Florin Productions banner for Columbia release. The deal was set through the William Morris Agency who represented Penn in the negotiations.

Penn, who directed the current motion picture adaptation of "The Miracle Worker," has also directed an unbroken string of five Broadway successes, including "Two for the Seesaw," starring Henry Fonda and Anne Bancroft, "Toys in the Attic," starring Jason Robards, Jr., and Maureen Stapleton, "All the Way Home," the Pulitzer Prize-winning play starring Colleen Dewhurst and Arthur Hill, "The Miracle Worker," starring Anne Bancroft, and "An Evening with Nichols and May," starring the popular comedy team.

Speakers Set For IEI Meet

BOSTON—John H. Stembler, president, Theatre Owners of America; and Morey Goldstein, president and general sales manager, Warner Brothers Pictures Distributing Company, were announced as the principal speakers at the 31st annual regional convention of the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England at the Belmont, West Harwich by the Sea, Cape Cod, Sept. 11-12-13.

Holdovers Steady U.S. Boxoffices

NEW YORK—Current film attractions are giving the box offices of the nation a strong upbeat according to reports received from various companies.

Allied Artists revealed that "El Cid" had racked up the biggest gross in the history of the South Shore Plaza Twin Drive-In theatre, Braintree, Mass., and the greatest of any outside of Boston in its first week with \$21,777. Also, according to Sperie Perakos, general manager, Perakos Theatres Associates, "El Cid" smashed all records in the 14-year-old history of the de luxe Elm theatre with a first week gross of \$11,400.

For the world premiere of 20th-Fox's "Five Weeks In A Balloon" at the Denver, Denver, Colo., the Irving Allen production expected a first week's gross of over \$11,000. Despite a heat wave, the business built each day over the weekend when the picture grossed \$6,254 for the first three-day period.

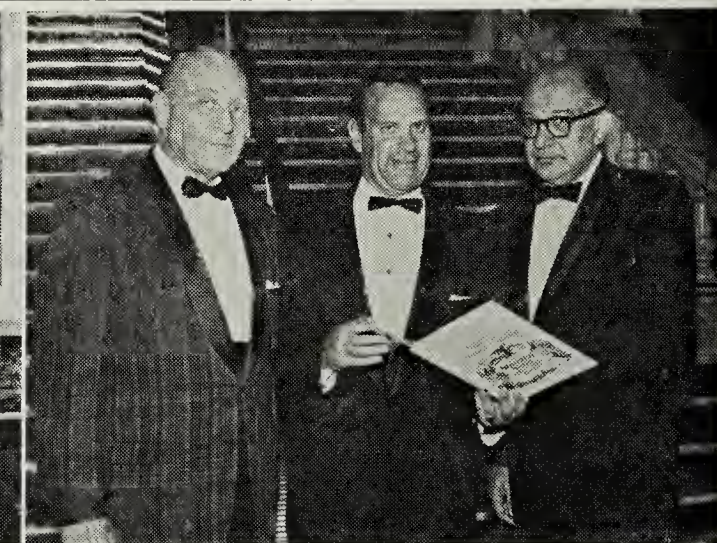
With New York reporting 100 per cent of capacity business on the East Coast, Los Angeles enthusiastically doing the same on the west coast, and with Denver and Chicago repeating the sell-out story in between, MGM-Cinerama's "The Wonderful World of the Brothers Grimm" was carving out a cross-country string of remarkable successes.

In these four key cities the story has been the same: long lines of people in rain or shine; extra personnel required in the box offices; every performance sold out, with hundreds of people being turned away.

In New York, where it played 17 capacity performances in the first week, the George Pal production had receipts of \$56,616. The film topped "Ben-Hur" or ran at the same pace with that film in most of the other first week spots while being seen by some 350,000 persons.

Columbia's "The Interns" rolled up \$640,469 in its opening five days at RKO and other neighborhood theatres in the New York area, the biggest gross ever recorded at these Metropolitan theatres.

Universal's "That Touch Of Mink" started its 10th and final week at Radio City Music Hall, New York City, where it already surpassed the all-time money-making mark by more than \$150,000. This film is also rolling up record holdover engagements in other key cities from coast to coast. It is in its ninth week at the United Artists, Chicago; and is completing eight weeks at the Randolph, Philadelphia; the Town, Washington; the Joy, New Orleans; the Plaza, Oklahoma City; the Mercury, Detroit; the Esquire, (Continued on page 14)



MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" recently had its New York City premiere at the newly-remodeled Loew's Cinerama on Broadway and seen at the opening were, left

to right, Robert Mochrie, Mrs. George Pal, Mrs. Mochrie, George Pal, Joseph R. Vogel, Laurence A. Tisch, B. G. Kranze, Preston R. Tisch and Max E. Youngstein.

Atlanta Manager Convicted Twice

ATLANTA—The manager of the Kirkwood Adult Theatre has been convicted of two more charges of violating Atlanta's movie rating ordinance and given a suspended sentence of \$53.00 and 30 days in jail.

Municipal Court Judge Robert Jones warned the manager, Leonard Freeman, that if he comes before him for another violation he will have to serve the time.

The charges were the sixth and seventh made against Freeman. He was previously convicted of three counts and acquitted of one. Another is pending on an appeal.

Capt. E. O. Mullen, special investigator for the city's Aldermanic Boards Police Committee, made the last two charges against Freeman for failing to advertise the rating given two movies, "Peeping Tom," Aug. 8, and "Its Hot in Paradise." Mr. Freeman's attorney Hugh Wells, tried to get another continuance but Judge Jones denied it.

The judge said that, "While I might agree with your position," he is not going to allow Freeman to continue to violate the ordinance until it has been acted on by a higher court.

We certainly don't want to give the impression that we are flaunting the law, the attorney said, but he added that his client feels the ordinance is unconstitutional that it is not his duty to abide by it.

He also said that "we are apparently being chosen as a particular target of the law and charged that the city reviewer, who he did not call by name, is prejudiced against our client. The reviewer is Mrs. Christine Gilliam, wife of city alderman Ed Gilliam, chairman of the Police Committee.

Levin Named to Hope Board

BEVERLY HILLS—Theatre executive Irving H. Levin has been named to the Board of Trustees of the City of Hope Medical Center.

The appointment was announced by Seymour Graff, City of Hope president, and Goodwin J. Knight, chairman of the Board of Trustees.

Levin, 40-year-old executive vice president of National General Corp., which operates 220 theatres in 17 states, including Southern California's Fox West Coast Theatres, has been active for the past 14 years in exhibition, distribution and production phases of the motion picture industry.

He and his wife, Lenore, and their three children live in Beverly Hills.

Frankovich Honored by Italy

LONDON—M. J. Frankovich, first vice-president of Columbia Pictures, who headquarters in London, has been made a Commandatore of the Italian Empire by the Italian Government. The award to Frankovich, who is responsible for the overseas production activities of the company, is considered Italy's second most important honor to persons of distinction in various fields.

New English "Tents" Seen

NEW YORK—Before returning to England, James Carreras, first assistant chief barker of Variety Clubs International, said he "would not be surprised" to see new tents established in Leeds and Manchester.

The London Tent has raised \$2,800,000 for charitable causes in its 12 years, he revealed.

The NEW YORK Scene

By Mel Konecoff

THOSE OF YOU who like and have done well with the Hammer Films brand of horror from Britain are in for more of the same if Jim Carreras has his way. He told us the other day while in town for a Variety International meeting, that the horror classic, a specialty of his firm, has been doing tremendous on the Continent as well as here.

He thinks there is a great future for pictures—especially for those pictures people want to see, and these "take" more money than ever before. Or, as he put it in another way, it's become a much more exciting industry if you have the right picture whereas it's a dismal one if you don't.

Times have changed in more ways than one. For instance, there isn't a territory in the world where a Hammer picture isn't played excepting behind the Iron Curtain of course and he no longer gets complaints from the public abroad that they don't understand the dialogue. Also British pictures get as much as two-thirds of their revenue from the foreign market as compared to one-fifth ten years ago. America is still the most difficult territory but it has improved over past years and if a British picture is a hit here, it's a big hit. Said he, it's getting better all the time.

His films always have a showmanship gimmick even if they have to create one and since they pay off at the boxoffice, they will continue to be utilized. Carreras noted that British pictures even do well in their own territory, better than ordinary imported films although not as good as the outstanding ones. Perhaps one reason is that in the past they couldn't understand that British dialogue (that's a joke son)

What's new in the mother country? He said that the industry in England is very much on the "up-and-up"—they're closing cinemas. Some 900 have shut down in the last ten years with bowling and bingo providing the greatest opposition. However, ten years ago pictures used to get 2,500 playdates there while these days 1,600 playdates bring in more money; longer runs, mainly.

When Britain joins the Common Market, British film making will not be affected, he believed, and distribution will even be aided since many restrictions against them will be lifted in other European countries. Hammer, in 1962 will have turned out four features for U-I and three for Columbia. Next year three are set for U-I and three thus far for Columbia. He believes he can make pictures slightly cheaper because they own their own studio.

While on the subject of Variety, his tent in London is becoming so big that he wouldn't be surprised to see new tents opening in Manchester and Leeds in the not too distant future. To date, the London tent has raised \$2,800,000 in pounds in 12 years. There are 700 members therein.

Feathered Friend: Nowadays we're even getting the bird. For instance the other day we were delivered a carrier pigeon that had a free guest pass to the DeMille Theatre attached to one leg making it possible to see the Paramount fun film "The Pigeon That Took Rome". We also had instructions to give it the air via the nearest open window after which it would return to Rome. This we did gladly after our desk had been initiated with a greenish-white souvenir about which there were no instructions.

This cute stunt was duplicated in the offices of trade, magazine and newspaper editors around town. Paramount also had a pigeon talent hunt atop the Hotel Astor prior to the opening in which pigeon fanciers from the area participated in which the winner was to be named the perfect mate for the hero carrier pigeon featured in the film.

Status Note: United Artist vice president Fred Golberg moved into a new Long Island home that is situated on Executive Drive. 'Nuff said.

Reward Dept: Our prediction that Joyce Selznick would be rewarded for a job well done came even sooner than we expected (see last week's column) when Columbia announced that she had been named to head a department that would combine the functions of the story and talent departments. Our congratulations to the effervescent, enthusiastic and efficient Miss Selznick.

Picture Note: Robert J. Gurney, Jr., president of Gurney Productions, who turned out "Edge of Fury", "Invasion of the Saucer Men" and "Terror From the Year 5,000" and who has filmed both on the east and west coasts, plans on working here permanently. In keeping with this pronouncement, he starts work on "an adult film with sex for fun", "By Any Other Name," in Sept.

It will be filmed in 20 days on location in and around the city in black and white and intimate screen. Gurney doesn't care if he never makes a picture in CinemaScope. He is also aiming at the selective, adult audience which he thinks exists in great numbers and if the film is a big hit here then the masses will surely flock to the film. If it's not good it deserves to fail.

New Equipment such as tiny, hi-fidelity recorders, lightweight, small cameras, fast film, portable, powerful lighting systems etc. plus new techniques have reduced the costs of filmmaking, he thought. Said Gurney, "Any motion picture can be made outside of Hollywood for \$300,000 for below the line costs."

He complained that only one dollar in four spent winds up on screen these days and he hopes to better the ratio by constant and personal supervision in all areas. In addition to the forementioned Meyer Levin story, he will probably make "The Southerner", which is about a white southerner, who loses his prejudices when he is away and then he is faced with adjustment problems when he returns. There is no distribution set.

Wells to Sterling Movies

CHICAGO—Clifford Wells has been named an account executive of Sterling Movies USA, Inc., according to Charles F. Dolan, president of the national film distributing organization.

Kings Back on Coast

HOLLYWOOD—Frank and Herman King returned to Hollywood from New York following a week of exploitation and release conferences on Metro-Goldwyn-Mayer's "Captain Sindbad," a King Brothers production.



LONDON Observations

by Jock MacGregor

IT WAS BUSINESS with pleasure when the Editor, Al Erlick, and his bride, Barbara, came to London on the first leg of their honeymoon. Though many film chiefs were out of town he managed to personally meet many whom he has grown to know through this column. He was obviously most impressed with the genuine enthusiasm and belief in movies everywhere and the fact that few here work in TV if they can get a job in films. Indeed, as I drove them to the airport for their plane to Venice he remarked "You know, I never did get around to seeing any of your television."

Their first surprise came when they saw their room at the Cumberland overlooking Hyde Park. They could hardly get in for the magnificent flowers from such industry leaders as C. J. Latta, Sam Spiegel, Jim Carreras, Carl Foreman and Euan Lloyd, Nat Cohen, Stuart Levy and David Jones. They certainly needed the champagne presented by the thoughtful hotel management to recover from the shock! We took advantage of their first day here being a public holiday to go to Stratford-on-Avon where that ever cheerful exhibiting figure Willy Williamson of Theatre Administration was waiting with his wife in The Swan which is better known as the Dirty Duck. He had organized lunch and tickets for "Taming of the Shrew" but could not join us as he was helping his colleague Ken Jones with the ice cream sales at a charity fair. Al was soon to find things are much the same everywhere—the waitress had aspirations for movie fame.

In the show were Bill Travers who starred in "Geordie" and Vanessa Redgrave and in the audience we found Grand National's Maurice Wilson who was as surprised to see me brushing up my culture as I was to see him. On the way back to London we stopped at a hotel for dinner and met Granada's Vic Chapman entertaining his "in-laws."

Their first official engagement was lunch with ABC's assistant managing director Bill Cartlidge and David Jones. While the conversation rarely touched on show business when it did Bill was enthusiastic and confident. The theatres are doing well. A combined cinema bowling center is being built at Hanley and several million dollars are being spent on bowling centers which are mainly being constructed over theatre parking lots. David was going on vacation that night to Italy and he promised to look the Erlicks up in Venice.

They had the choice of seeing more than 20 first features in production but they could only spare one day for the studios. At Pinewood, publicity chief Derek Coyte was waiting with the welcome mat. After showing us the largest outdoor set ever constructed there for Disney's "Horse Without a Head" being converted from a French town to Scottish fishing village for "The Three Lives of Thomasina," the story of a veterinary surgeon and his young daughter seen through the eyes of their cat we adjourned for lunch with Rank production chief Earl St. John, his aide Mike Stanley Evans and Colan MacArthur, head of Rank Overseas Film Distributors.

Earl, an American who came here during World War I, married and stayed, told a gem of a story of his first lesson in publicity. Originally in exhibition and premiering "The Covered Wagon" which was not doing so well, he was thrilled when the Prince of Wales arrived for a matinee but was shocked when Showman Nethersole turned him away saying there were no seats. The master publicist explained that had he seen the film there would have been a couple of lines in the court circular but the fact that he was turned away would make front page news and it did. The box office rose immediately!

After lunch they watched shooting on "Lancelot and Guinevere" with Cornel Wilde directing his wife, Jean Wallace, in a colorful summery Camelot garden setting which contrasted strongly with the steady downpour of the English summer outside. On other stages they saw Norman Wisdom doing his stuff as a policeman in "On The Beat" and Dirk Bogarde being submerged in a water tank for "The Mind Benders," a new Anglo Amalgamated release being made by Michael Ralph and Basil Dearden, who were responsible for "Sapphire" and other hits.

There was a big welcome from Peter Rogers on "The Iron Maiden" set where Gerry Thomas was directing Alan Hale, Jeff Donnell, Anne Helm and Michael Craig and everything stopped for photos. On part of the stage the Dorchester Hotel foyer was being built for a later sequence and Peter was insistent that it would not be right if I did not appear as myself sitting in my favorite corner, but I told him he would just have to speak to my agent!

We were by now well behind schedule and had to dash to Shepperton to see Carl Foreman directing one of the earliest scenes for "The Victors" which he will be shooting for many months. Here an enormous indoor set had been constructed representing an Italian village. While the day scenes will be shot in the actual village near Salerno next month it has been found more practical and economical to build the replica for the night shots. This is Carl's first directorial chore and on call for this story which follows a company of soldiers from the early days of the Battle of Britain through the bloodshed of Normandy and Italy to the uneasy peace in the divided city of Berlin and has strong undercurrents of sex were Eli Wallach and Jeanne Moreau.

For relaxation the Erlicks soon found the White Elephant to be show business' top rendezvous. Here they met such celebrities from London Observations as producers Cubby Broccoli and Charles Schneer, directors Ken Annakin and Ken Hughes, publicists Theo Cowan and Alan Tucker and that great wit Peter Ustinov. He gave his own vocal impression of Venice and all but kept them here.

As they flew away with director Val Guest and his wife Yolande Donlan as travelling companions I only hope the Erlicks enjoyed being with us as much as we enjoyed having them here.

South Pacific Ends Four Year London Run

LONDON—The record breaking London run of "South Pacific" at the Dominion will end on Sept. 30 after 4½ years and 2551 performances.

Selected suburban theatres will then be played on a hard ticket basis. Though there seems little likelihood of this record being challenged there is plenty of life still in the picture. In its 224th week (July 29), a non-holiday period, it took \$15,688 and in the August holiday week the take exceeded \$20,000. No one has found the secret of the phenomenal London success, but after seeing it 60 times, a Mrs. Hacquoil of Ealing claims that each time she finds something new and exciting. On Oct. 2, "Porgy and Bess" will have its British premiere under the sponsorship of the Variety Club.

HOLDOVERS

(Continued from page 12)

Toledo; the Kentucky, Louisville; and the Town, Milwaukee. It is in a seventh week at the Will Rogers, Tulsa; and a sixth week at the Fox, St. Louis.

United Artists' "Bird Man Of Alcatraz" had an opening day of \$18,954 in multiple Los Angeles theatres; and with the 'Premiere Showcase' opening in 10 New York theatres grossed \$102,349 in its third week, bringing the total for the three weeks to \$490,249.

Warner Brothers' "The Music Man" led all other Warner pictures in strength of its holdover grosses. The Chicago, Chicago, did \$52,161 the first week and \$42,497 the second; the Allen, Cleveland, \$20,807, first week; and \$17,066, second week; RKO Albee, Cincinnati, \$22,654, first week, \$18,329, second week; Michigan, Detroit, \$24,815, first week, \$20,690, second week.

Also, Mary Anderson, Louisville, \$10,472, first week, \$10,018, second week; Paramount, Hollywood, Cal., \$38,139, first week, \$34,728, second week; Warner, Milwaukee, \$17,377, first week, \$15,632, second week; Stanley Pittsburgh, \$23,712, first week, \$18,328, second week; Stanley, Philadelphia, \$35,247, first week, and \$28,290, second week; Imperial, Toronto, \$16,753, first week, \$14,446 second week, etc.

"Balloon" Print Order Upped

HOLLYWOOD—The initial print order on 20th-Fox's "Five Weeks In A Balloon" has been upped from 450 to 600, producer Irwin Allen reported on his return from a series of seminars in 11 key cities.

The increased print order followed heavy bookings in the wake of Allen's activities, during which representatives of 5,000 theatres have already seen the picture and attended his seminars.

"The reaction was one of tremendous enthusiasm, not only for the picture itself, but for the sales possibilities made apparent," Allen said. "After all, exhibitors knew very little about the film and they appreciated our concern with their problems and our ideas for its solution. They realized that here was a film made with them in mind."

Copelan to Los Angeles

MILWAUKEE—Herbert L. Copelan, zone manager for Warner Theatres in Wisconsin, Chicago, Oklahoma City and Memphis, has been promoted to zone manager in Los Angeles. Henry Burgher succeeds Copeland as Midwest zone manager.

"How I Would Sell . . .

THE PHANTOM OF THE OPERA

U-I Thriller

Based On Great
Horror Classic

Fascination for the supernatural, the macabre . . . sheer delight in a suspense plot building to a pitch to create spine-chilling effects . . . the drawing power of the inexplicable . . . all of these are powerful selling points to exploit when dealing with the promotion of a horror film. Add to this the fame of the film which has been called the greatest horror classic of all time—"THE PHANTOM OF THE OPERA"—and you have more than enough material to base a top-flight promotion and advertising campaign. The new version of this classic screen thriller, released by Universal-International in big-screen color, has all the basic elements you would want to draw record audiences.

The most important factor in your favor is the generation who has only heard of this film and never seen it. Two generations thrilled to the original Lon Chaney silent film in 1925 and the Claude Rains talkie remake in 1942 and have never ceased to talk about it, which has created a great deal of curiosity value for you to aim your campaign at.

When first planning your campaign, bear in mind that the title itself is a strong selling point—one which has been as-



An Exclusive

SHOWMANALYSIS

Prepared by—

ROBERT A. HYNES, Managing Director, RKO Keith Memorial Theatre, Boston, Mass.



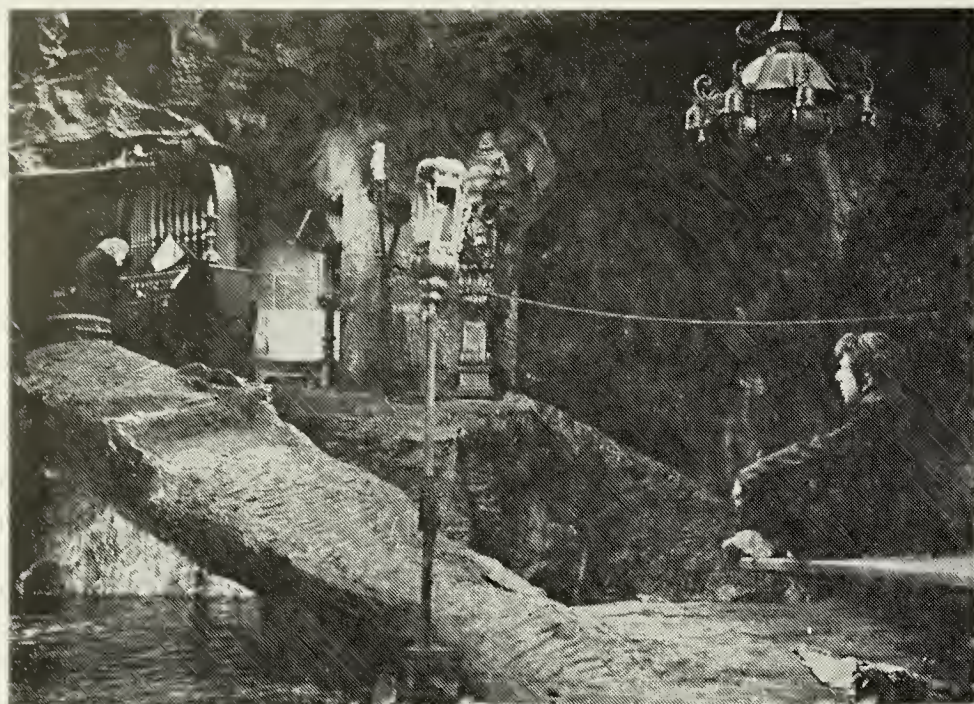
HYNES

ABOUT THE AUTHOR • Robert A. Hynes was born April 29, 1910 in Belle Vernon, Pa. He began his theatre career as Main Floor Director at the opening of the Loew's and United Artists' Penn Theatre and went on from there to become assistant manager of the Wisconsin Theatre, Milwaukee, and moved up to manage the Plaza Theatre in Riveria, Wisconsin, and the Wausau Theatre, Wausau, Wisconsin. The war interrupted his career and after serving three years with the Submarine Service, U. S. Navy, he joined the Cooper Foundation, working in both Lincoln, Nebraska, and Oklahoma City. From 1947-1952 he was City Manager for the Durwood Theatre, St. Joseph, Missouri, and then joined the Walter Reade Theatre Circuit as City Manager in Asbury Park and Plainfield, New Jersey, where he stayed until 1958. In 1958, he moved to New England to become the Assistant Managing Director for the RKO Circuit in Boston at the RKO Keith Memorial Theatre and was recently appointed to the post he now holds. Married to a New York girl, he has one married daughter and one grandson.

soeiated for years with the utmost in horror film. Play up the fact that this is an all-new version and the most costly macabre motion picture ever made. The tag line *ALL NEW SCREEN VERSION—FIRST TIME IN COLOR!* is a good one to use in all ads and exploitation material. This assures your audience that they will see a brand-new shocker, yet one famed in film annals.

Famous and memorable scenes from the film also lend themselves to colorful and effective exploitation. The terrifying chandelier scene . . . the weirdly fascinating scene in the dark empty theatre when the monstrous musician plays his tunes of terror . . . the exciting sewer chase scene between the enraged dagger-armed dwarf and the hero. All of these can be inexpensively and effectively reproduced as exploitation stunts. For example, prior to opening of the film, after you have run the trailer, bring up the house lights and begin to slowly lower the chandelier in your theatre, having a brightly colored—even garish—banner streaming from it (possibly in Day-Glo paint) reading: *DON'T MISS THE*

One of the great stills available from the Universal-International kit shows the phantom leaping from box to stage.



Spooky stills can be effectively used in lobby displays for getting the most out of this thrilling horror tale from U-I.

GREATEST THRILL CLASSIC OF THEM ALL! "THE PHANTOM OF THE OPERA."

LOBBY STUNT—Arrange to have a real live Phantom in your lobby, dressed in exact replica to the famed Phantom of the film. Rent a small-sized model of an organ which you can build up with papier-mache pipes, to give the illusion of the massive organ used in the film and have the Phantom playing with the music carried over the theatre public address system. Or you can work out a crossplug publicity stunt with a local music store.

The possibilities inherent in the use of a live Phantom are innumerable. Have one roaming the top of your marquee, acting out in the grotesque pantomime the most terrifying

scenes from the film, with both a sound truck and special effects lighting playing on him. Have several roaming the downtown area, each made up differently with the sign *AM I THE REAL PHANTOM OF THE OPERA? SEE IT NOW AT THE RKO KEITH MEMORIAL THEATRE AND DISCOVER FOR YOURSELF THE GREATEST THRILL CLASSIC OF ALL TIME.*

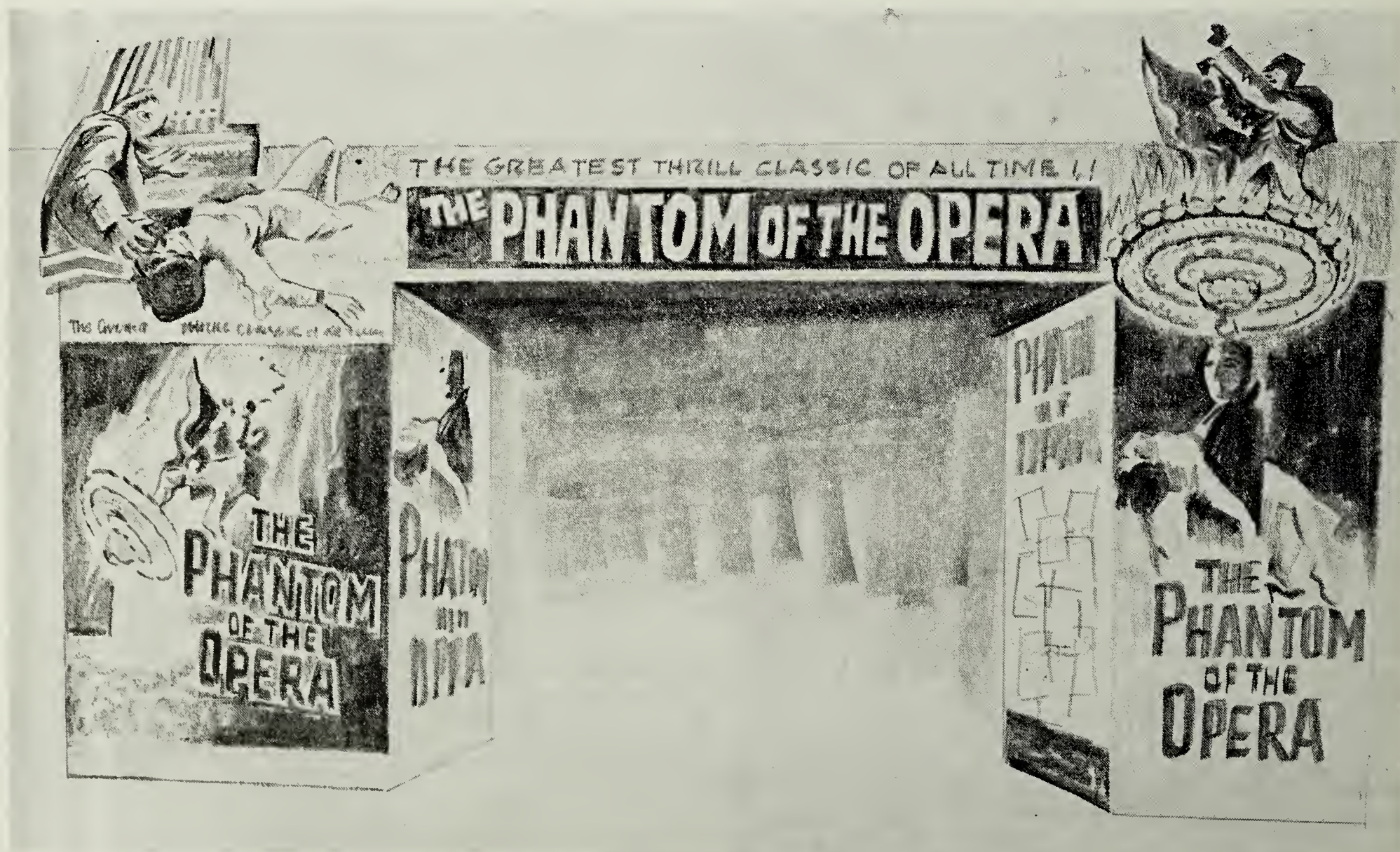
The accessories provided by Universal will also prove boons to your campaign. The one-eyed masks should be utilized to the utmost and are a sure-fire aspect to create interest among the younger set. Imprint a large number of these for distribution in the local playgrounds, numbering them. Advertising that the child wearing one to the theatre who finds his number on an easel in the lobby will be admitted free. Have your ushers and boxoffice personnel wearing them with special effects painted in Day-Glo on the masks. Lowering the lighting just a bit will bring a very effective result.

ACCESSORIES—Other accessories to be fully taken advantage of are the teaser stickers and doorhangers. The two-color sticker is readily available and when liberally distributed throughout your city, a very comment-causing effect. Imprint the doorhangers with dire warnings as *WATCH OUT FOR THE PHANTOM!* and have these distributed in neighborhood areas.

Contact a local supermarket chain and arrange the following:

1. Have them take a special ad, advertising that the first 100 patrons in their store on opening day will receive guest tickets.
2. Have special window and counter displays in each store of the chain.
3. Use the masks as give-aways.

Below is seen an example of what kind of front can be put up utilizing the wide selection of paper available.





Once in every generation comes a tale of such classic horror that even its terror fascinates...while it holds you forever captive with its frightening power!!!



Starring **HERBERT LOM • HEATHER SEARS • THORLEY WALTERS • MICHAEL GOUGH**
also Starring
Screenplay by JOHN ELDER • Directed by TERENCE FISHER • Produced by ANTHONY HINDS • A Hammer-Film Production • A Universal-International Release

Eastman
COLOR



THEATRE

Newspaper mat exploits the tremendous interest by generations that have not seen this great horror classic. Chandelier stunt can be duplicated in your theatre.

An effective tie-up with a local chain can be a very strong item in your campaign for it will produce publicity in a wide-area, both downtown and suburban.

THE BOOK—Don't forget that this also was a famous book. The Popular Library edition of "THE PHANTOM OF THE OPERA" features front and back cover selling features for the movie and is, in itself a great ad. Display the book in your lobby. Arrange for book window displays in centrally located store fronts. Here, too, if you can arrange for a store chain to take book displays, it is most advantageous, especially those who have outlets in the large shopping centers in the suburbs. Contact the local distributor and imprint truck posters for use on their trucks. This makes for a continually moving advertisement in every part of town.

CONTESTS—Contests galore immediately come to mind to arouse the interest of the kiddie set. Turn the blazing chandelier scene into a coloring contest piece, awarding so many guest admissions for the most original work. Another natural is a Phantom Horror Mask contest. Work out a tie-up with a local children's TV show, or a large toy store, for the most horrible mask. Imprint stickers to put on the masks saying: I'M IN THE PHANTOM OF THE OPERA MASK CONTEST. Another aspect could be an opening day "scary costume" matinee, designed especially for the children, awarding the child with the most original costume with the title of Mr. and Miss Phantom of the day. This is also a natural for newspaper coverage as children are terrific copy and children in original costumes lined up in front of your theatre, a boon to any pictorial section.



Still from the picture shows phantom in mask available from U-I that will make an effective promotion when distributed to kiddies.

AERIAL ADVERTISING—This is perfect during this time of the year. Make up banners and arrange to have the airplanes cover the most popular beach and picnic spots in your area. The cost of this is more than returned in the profits. Another possible use of the beach areas is the use of the live Phantom again. Send out one to each of about ten popular areas and he's sure to cause a stir.

LOBBY STILLS—Finally we come to the lobby itself. This can be one of your most effective gimmicks. Turn it into a complete horrorhouse of terrors, with strange noises piped in . . . huge cut-outs of the most terrifying stills . . . immense paper mache heads of the Phantom, masked and unmasked . . . and blow up a frieze of scene stills to create a mural of terror on your walls.

Your obvious audience is, of course, the younger set. However, don't forget the nostalgic value the title evokes for those who did see the 1926 and 1942 versions. This particular curiosity value cannot be too strongly stressed and playing it up in your ads will bring in everyone from 6 to 60.

Remember, you have every trick in the book to work with—shock value, suspense, nostalgia, curiosity. Even the time of year is in your favor, for "The Phantom of the Opera" is a film for the whole family to enjoy.

Start your campaign immediately and keep it up. The results will be immediate and gratifying, making it a boxoffice hit to more than equal its predecessors.

Below is the paper mask which is used in I'm the phantom of the opera mask contest, sure to get newspaper coverage.



Leeds to Talent Assoc.

NEW YORK—Martin N. Leeds, formerly executive vice president of Desilu Productions, has joined Talent Associates-Paramount Ltd., and has been elected executive vice president and a member of the board. He will handle west coast operations and will acquire a stock interest.

The west coast post, headquartered at the Paramount studio, has been vacant since the death last June of Alfred Levy.

Leeds resigned as president and board member of Home Entertainment Company, west coast pay-TV outfit, to take his new post.

WANTED:

Experienced Theatre Manager for first run operation. Top salary and many benefits.

Contact MR. N. SCHERMERHORN,
Walter Reade, Inc., Oakhurst, N. J.,
or call KE 1-1600.

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

240 N. 13th STREET • PHILADELPHIA 7, PA.
**Theatre Installations
and Maintenance**

David E.

BRODSKY

Associates

THEATRICAL INTERIOR DECORATOR
242 N. 13th St. LO 4-1188-89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

Bill Allowing Sale Of Gen. Aniline Slowed In Senate

WASHINGTON, D. C.—A move on the Senate floor by Senator Kenneth Keating, Republican, New York, to bring the bill to permit sale of General Aniline and Film Corporation to U.S. citizens failed for the present.

The chairman of the Trading with the Enemy subcommittee, Olin Johnston, Democrat, North Carolina, who has sponsored measures providing for return to the original owners of property taken by the U.S. in the course of World War II, opposed the motion by Senator Keating and said that his subcommittee has scheduled hearings on the bill to start this week and that this precluded placement of the bill on the calendar. Senator Keating has the right to renew his motion at a future date.

"Lolita" Stirring Japanese

TOKYO—The MGM-Seven Arts production of "Lolita," which has its Far Eastern premiere September 18th at the Hibiva Theatre, is creating a furor of anticipation, the likes of which have been seldom seen here in advance of a film opening.

The well-publicized fact that Sue Lyon, who plays the title role, will appear in person at the event, has created all sorts of "Lolita" contests, newspaper stories, and special interest among film fans.

"Lolita" beauty contests are being staged with wide press coverage, and streets are full of local girls wearing the now famed heart-shaped sun-glasses, the symbol of the film.

Miss Lyon's appearance at the Tokyo premiere will follow one at the Venice Film Festival and another at London.

No Interior Shooting Seen For "Leopard"

SICILY—Director Luchino Visconti announced today that "The Leopard," currently shooting here, will be filmed entirely on location—with no studio photography whatsoever.

This marks one of the few times a "period" picture will be made without utilizing a sound stage. The DeLuxe Color epic is set in the year 1860 against the background of Italy's bloody Risorgimento.

Visconti, the "father of neo-realism" of the Italian cinema, has been shooting interiors as well as exteriors throughout the Sicilian countryside, in remote hamlets and in 19th-century villas and palaces.

The director announced that the climactic sequence of the film—the sumptuous Ponteleone ball—will take place in the huge Palazzo Gangi, one of the two or three baroque palaces still functioning in Palermo. Sequence will take some four weeks to film starting in mid-August and will involve principal cast members Burt Lancaster, Claudia Cardinale and Alain Delon.

Educators Tie-in with Pic

NEW YORK—The Society for Visual Education, which is currently preparing a free captioned film strip of the Metro-Goldwyn-Mayer-Cinerama production "The Wonderful World of the Brothers Grimm," is embarking on a full-scale promotional campaign in connection with the project.

Eighty thousand pieces of literature will be mailed geared to cover the states where the picture is breaking.

The promotional campaign will stress the participation of English teachers and social studies teachers in schools throughout America. Regional Managers of the SVE will feature the film strip in their workshops in the field.

Publicity and advertising in leading scholastic publications will stress the free film strip offering.

Michigan Exhibs to Meet

DETROIT—Allied Theatres of Michigan will hold their 43rd annual convention at the Sheraton-Cadillac Hotel on Sept. 18-19.

A Showmanship Award will be presented to "Michigan's Showman of the Year," with Lee Artoe, president, Electro Carbons, again donating a silver trophy to be suitably engraved and presented at the convention to the exhibitor or manager who submits the best business-building idea which can be profitably used by other theatres to increase business.

Coleman Joins Guffanti

NEW YORK—The appointment of Ken Coleman as sales manager of Guffanti Laboratories, Inc. was announced by company president, Paul Guffanti.

Coleman joins the 31-year old organization after six years as sales manager of Pathe Laboratories, Inc. He had previously served in the same post at Consolidated Film Industries, Fort Lee.

Blanke Leaves Paramount

HOLLYWOOD—Henry Blanke and Paramount Pictures have amicably terminated the producer's contract after two and a half years with the studio.

Blanke, whose last Paramount release was "Hell Is For Heroes," will announce a new affiliation in the near future.

There are several precautions you
can take to prevent missouts:

Send in your program **EARLY,**

Check your show in **EARLY,**

Notify us of shortages **EARLY.**

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 68, No. 10

AUGUST 22, 1962

ALLIED ARTISTS

Rider On A Dead Horse

WESTERN
72M.

Allied Artists
(Phoenix)

ESTIMATE: Good western.

CAST: John Vivyan, Bruce Gordon, Kevin Hagen, Lisa Lu, Charles Lampkin. Produced by Kenneth Altose; directed by Herbert L. Strook.

STORY: Prospectors Bruce Gordon, Charles Lampkin, and John Vivyan, finish dividing their gold; but as Lampkin takes leave of the others, he is shot and killed by the greedy Gordon. They bury the gold to prevent it from getting in the hands of Indians, but Vivyan knows Gordon will kill him, too, except he knows the way to town. They quarrel, however, and Gordon wounds Vivyan, who is finally found and revived by Chinese girl, Lisa Lu. Double crossing Gordon looks up bounty hunter Kevin Hagen, blames everything on Vivyan, and makes a money deal with Hagen, who finds Vivyan with Lu, and locks them up. Vivyan escapes; after Hagen forces Lu to accompany him on a search for the gold. Gordon also is out searching for the hiding place of the gold. Lu tries to knife Hagen; escapes from him; stumbles upon Vivyan's hideout. Vivyan disarms Hagen, sends him on his way. He is attacked by Indians but routs them by setting off charges of dynamite. Unwittingly, this blows up the hidden gold and destroys it. Gordon goes insane; and is killed by Vivyan after he tries to attack Lu. Hagen goes back to town; and Vivyan and Lu go off together.

X-RAY: This is a good, action packed western nicely directed and enacted by a competent, if hardly known, cast. It was filmed in the Arizona desert country with a screenplay by Stephen Longstreet based on a story by James Edmiston. John Vivyan makes an okay hero, while the Chinese beauty, Lisa Lu, is most attractive as well as a competent actress.

AD LINES: "They Fought For Gold And A Gold-Skinned Beauty"; "Gold Lust Was The Lure; A Gold-Skinned Beauty Was The Trap."

BUENA VISTA

Lady and The Tramp

CARTOON
75M.

Buena Vista
(Reissue)

(CinemaScope; Technicolor)

ESTIMATE: Highly entertaining Disney cartoon feature reissue.

CREDITS: The voices of Peggy Lee, Barbara Luddy, Larry Roberts, Bill Thompson, Bill Baucon, Stan Freberg, Verna Felton, Alan Reed, George Gigot, Dallas McKennon, Lee Miller, and the Mello Men. Associate producer, Erdman Penner; directed by Hamilton

IMPORTANT

Data carried in this issue of REVIEWS as it pertains to the 1961-62 season, will not be carried in complete detail again. Subsequent issues will be compiled as of, and after the issue of Sept. 12, 1962, and will start the only complete reviewing record of the 1962-63 season in any motion picture trade paper. Additional data on the 1961-62 season will continue to be carried in REVIEWS until the record is completed.

Back issues of REVIEWS are available for purchase on request at The Exhibitor Bookshop.

Luske, Clyde Geronimi, Wilfred Jackson.

For complete review please refer to page 3957, May 4, 1955.

PARAMOUNT

Rear Window

MYSTERY DRAMA
112M.

Paramount
(Re-issue)
(Technicolor)

ESTIMATE: High rating reissue.

CAST: James Stewart, Gace Kelly, Wendell Corey, Thelma Ritter, Raymond Burr, Judith Evelyn, Ross Bagdassarian, Georgine Darcy, Sara Berner, Frank Cady, Jesslyn Fax, Rand Harper, Irene Winston, Havis Davenport, Marla English, Kathryn Grandstaff, Alan Lee, Anthony Warde, Benny Bartlett, Fred Graham, Harry Landers, Dick Simmons, Directed by Alfred Hitchcock.

For complete review please refer to page 3825, Sept. 8, 1954.

Roman Holiday

DRAMA
119M.

Paramount
(Reissue)

Filmed in Italy

ESTIMATE: High rating reissue.

CAST: Gregory Peck, Audrey Hepburn, Eddie Albert, Hartley Power, Harcourt Williams, Margaret Rawlings, Tulli Carminati, Paolo Carlini. Produced and directed by William Wyler.

For complete review please refer to page 3546, July 1, 1953.

War and Peace

DRAMA
208M.

Paramount
(Reissue)

(VistaVision; Technicolor)
(Filmed in Italy)

ESTIMATE: Reissue rates high on all counts.

CAST: Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman, John Mills, Herbert Lom, Oscar Homolka, Anita Ekberg, Helmut Dantine, Barry Jones, Anna Maria Ferraro, Milly Vitale, Jeremy Brett, Lea

Seidl. Produced by Dino DeLaurentiis, directed by King Vidor.

For complete review please refer to page 4215, Sept. 5, 1956.

MISCELLANEOUS

The Bloody Brood

MELODRAMA
69M.

Sutton

ESTIMATE: For lower half.

CAST: Jack Betts, Barbara Lord, Peter Falk, Robert Christie, Ronald Hartmann, William Brydon, George Sperdakos, Ronald Taylor, Michael Zenon, Billy Kowalchuk, Sammy Sales, Kenneth Wickes, Carol Starkman, Rolf Colstan. Produced and directed by Julian Roffman; produced by Key Film Productions, Ltd., at Meridian Film Studios, Toronto, Canada.

STORY: Psycopath Peter Falk heads a gang dealing in dope and hangs out in a beatnik dive with his partner in crime Ronald Hartmann and strong-arm henchmen William Brydon and Michael Zenon. Just for kicks they feed a messenger boy a hamburger spiked with ground glass and watch him die. Police inspector Robert Christie tells the messenger's brother, Jack Betts, that they have been unable to solve the senseless murder. Betts determines to search out the murderer himself. The trail leads to the beatnik hang-out, where Betts meets Barbara Lord, who inadvertently tips him off that Falk is a prime suspect. Falk, however, has Brydon and Zenon give him a going over. Falk, Brydon and Zenon fall out over division of money and Falk has them beaten up. Hartmann, meanwhile, is scared. Lord and Betts have ballen in love, and she helps him bait a trap for Falk. He retreats to an alley, where Brydon and Zenon kill him just as Christie and police arrive. Hartmann, who has been a terrified witness, babbles a confession as police lead him away as Lord comforts Betts.

X-RAY: This unsavory excursion into the haunts of the beatniks and the world of immorality has few virtues to save it, although the chief villian dies in the end. The cast of practically unknowns give okay performances, and the production and direction is satisfactory. In most spots, this should fill a slot on the lower half of the program for the non-discriminating and, unfortunately, the younger element.

AD LINES: "Never Before Has Vice and Violence Struck With Such Frightening Force!"; "Your Shocked Eyes Will See It; Your Stunned Mind Won't Believe It!"

Night Of Evil

MELODRAMA
88M.

Sutton

ESTIMATE: for lower half.

CAST: Lisa Gaye, William Campbell, Lynn Bernay, Remo Pisani, George Dietsel, Joe Garri, Don De Leo, Burt Harris, Gary Gage, Sammy Mannis, Patricia Dahling, David Dunstone, Barbara Bricker, Marjorie Suter. Eric Anthony Pregent, Ira Gaskill, Jack Morey, Barbara Meyers, Lary Beauchamp, Walt Rea-rick, Virginia Carter, Les Podewell, Margaret

Silverman, James Folland, George Fruechte-nicht, James Voors, Paul Dawson, Manny Silverman, Lois Broad, John Renforth, Morey Copeland, Karlton Kadell, Bob Durham, Merrill C. Johnson, Sara Gage, John Himes, Jack Nichols. Produced and directed by Richard Galbreath.

STORY: Lisa Gaye, 17-year-old beautiful high school girl and orphan, lives with foster parents in a small Colorado town. She is attacked by Burt Harris, football hero, and several buddies; and her foster parents refuse to believe in her innocence and abandon her to the court. She is placed in a home for girls and upon her release several years later goes to live with an alumnus of the home, Lynn Bernay, who helps her begin a new life. Gaye is spotted by a promoter for a bathing beauty contest and wins the local competition. She meets handsome William Campbell whom she marries after a whirlwind courtship though she realizes if this becomes known it will mean the end of her beauty contest dreams. Campbell, unbeknown to Gaye, is a criminal, and is apprehended by the police. The contest officials find out about her marriage, and Gaye runs away. Now going downhill, she gets a job as a stripper in a skid-row night club. Forced to leave her job when a patron tries to attack her, and unable to cope with her misfortunes, Gaye holds up a drug store. She is apprehended, sentenced to a light prison term due to a quirk of fate.

X-RAY: This dime novel-ish sob-sister yarn credited to Louis Perino from a story by Lou Perry is supposedly based on a "true story." Through no fault of her own, except that of judgment, our heroine is the unfortunate victim of common tragedies. Although definitely trash of the worst order, Lisa Gaye and the other leads do the best they can with the dreadful story. There is sufficient action and production and direction are okay. This was made on location in Fort Wayne, Ind., and, we suppose, points up a moral of sorts; and will do as filler on the lower half of the double bills.

AD LINES: "A Beautiful Girl And The Men Who Twisted Her Dreams Into A . . . Night Of Evil"; "The Power-Packed Story Of A Tangled Web That Led To A "Night Of Evil."

The Small Hours

DRAMA
95M.

Noel Meadow

ESTIMATE: Talky, inferior entry for art and experimental spots.

CAST: Michael Ryan, Lorraine Avins, Henry Madden, Bryce Holman, Marilyn Thorson, Tony Madden. Written, produced, directed and edited by Norman C. Chaitin.

STORY: The period covered is twelve hours in the life of an advertising executive Michael Ryan who is still brooding about the suicide death of his partner several weeks prior. He leaves his home late one afternoon to supervise shooting an advertising commercial and he becomes interested in the actress, Lorraine Avins. He is invited to a party and goes reluctantly where a bunch of characters parade on view. Eventually, Ryan and Avins wind up in a hotel room but it's just another incident to the girl and she turns down his suggestion that it could mean more. He goes home, has an argument with his wife and their marriage seems to be on the rocks with both contributing perhaps by being unfaithful to each other. He leaves for a bar where his drinking is interrupted by a preacher in whom Ryan seeks solace. In the black of night, he thinks he sees his late partner and goes after him only to be hit by a car and he dies.

X-RAY: This one-man project is one that may receive a small measure of acceptance in the art spots or in those theatres who like to show experimental productions. Elsewhere it will just prove to be a talky, over-long exercise in filming that needs a great deal of polishing and effort before commercial acceptance is possible. The acting, direction and production are sub-standard and while there

are several moments of promise that's about it. The cast is made up of unknowns.

AD LINES: "The Problems of Everyday Living"; "An Unusual Film For Discriminating Patrons."

Never Let Go

MELODRAMA
90M.

Continental Distributing
(English-made)

ESTIMATE: Suspenseful programmer for art and specialty spots.

CAST: Richard Todd, Peter Sellers, Elizabeth Sellars, Adam Faith, Carol White, Mervyn Johns, Noel Willman, David Lodge, Peter Jones, John Bailey, Nigel Stock, John Le Mesurier. Produced by Peter deSarginy, directed by John Guillermin.

STORY: Cosmetic salesman Richard Todd buys a new car to enable him to make his calls more quickly. His hopes of withstanding the competition of other salesmen in the office are shattered when the car is stolen. Police calmly take the description of the car and promise to do their best, but unable to wait, Todd attempts to recover it himself. Behind the theft is "legitimate garage owner" Peter Sellers who has a neat racket of buying titles and taking serial numbers off wrecked cars, transferring them to stolen cars, and selling them at a tidy profit. Todd gets on to Sellers through a newsman who saw the "Teddy boys" working for Sellers steal the car. Meanwhile, Todd's appointments overwhelm him. He is late, sales slip, and he is quickly given the axe by his employer. His wife, Elizabeth Sellars sticks by him, only asking that he stop trying to recover the car and let the police handle it. He refuses and hounds Sellers until he is exposed as leader of the car theft ring. In a moment of courage, Todd breaks into Seller's garage and finds his car there, confirming his suspicion. In a rough and tumble fight, he overpowers Sellers, the police arrive, and he goes home to his wife, battered but triumphant.

X-RAY: Behind the simple, detective story plot is the conflict of a weak man who "never hangs on." Beaten by the competition at work, Todd's life has been a string of failures. The Hemingway-like "moment of truth" for the hero when he stalks Sellers is truly gratifying. Pretty Carol White, as Seller's mistress, plays her part well. Rather than return to an institution for girls, she puts up with Sellers until Todd appears. Seller's performance is beautiful, and fans will be amazed at the ease with which he handles the new role. Miss White's torso, almost as remarkable as Seller's acting, adds zest to some of the otherwise flat interludes that crop up occasionally. The film, all in all, can boast quality acting and production, with enough action for all. The screenplay was by Alun Falconer.

AD LINES: "Peter Sellers In A Surprising Role As Head Of A Crime Syndicate"; "Shocking . . . Vivid . . . Exciting! See Peter Sellers In A Totally Different Role!"

Waltz of the Toreadors

COMEDY DRAMA
105M.

Continental Distributing
(English-made)
Color

ESTIMATE: Entertaining import.

CAST: Peter Sellers, Dany Robin, Margaret Leighton, John Fraser, Cyril Cusack, Prunella Scales, Denise Coffey, Jean Anderson, Raymond Huntley, Cardew Robinson. Directed by John Guillermin. Produced by Peter de Sarginy. A Julian Wintle-Leslie Parkyn Production.

STORY: At the turn of the century in an English town, retiring general Peter Sellers reviews his last parade after which he gallops home accompanied by his handsome young aide, John Fraser. He does pause to ogle the teen school girls and to pinch the housemaids at his castle. Home, he is forced to listen to

the whining complaints of his bed-ridden wife, Margaret Leighton about his infidelities but he shuts her door. He turns his two complaining, ugly daughters over to the attention of Fraser and he talks to doctor Cyril Cusack, who admits that Leighton's illness is really a bid for attention. He recalls the past when he indulged in combat action as well as with young and attractive girls. One such affair started seventeen years earlier with Dany Robin with whom he fell in love and which was never consummated. She arrives to tell Sellers that she has proof of Leighton's infidelity with Cusack which is denied. The doctor urges him to leave Leighton and run off with Robin and Sellers agrees. This plan is upset when he finds a suicide note from Leighton who has gone to throw herself on the railroad tracks after the train has passed. Robin decides to try drowning herself in the shallow lake where Fraser is fishing and he gallantly rescues her. She practically has to force him to give her artificial respiration. Later under sedation, she practically forces Fraser into bed with her but this is interrupted by Sellers and Fraser sneaks out. She insists that Sellers meet her at the inn and consummate their love but neighbors and friends, a rainstorm and a balcony that collapses interferes with this intent and he is taken home. The next day an enamoured Fraser goes looking for Robin, finds she has boarded her train and carries her off of it. At the castle, Sellers asks Leighton for a divorce but she refuses and boasts how she too was unfaithful when he started carrying on but she still loves him in a way. Sellers bursts in on Robin nursing Fraser who has a cold and she informs him that they are in love and that they have had consummation of their love and that she intends marrying despite of a difference in age. Sellers places him under arrest, interrupts a secret wedding attempt and has him face a courts martial. The proceedings depress Sellers, who interrupts and declares Fraser his natural son and he sends him and Robin off to get married with his blessing. Alone, he considers suicide until the new housemaid shows up to clean and he forgets his revolver to instruct her in the art of pleasing the master of the house, one of his favorite pastimes.

X-RAY: This import explores several avenues. One is dedicated to the morals of the times which were lusty and ribald and spicy and sexy. The second deals with an aging man who remains young in intent and desire while aging physically and who has never had the courage to really strike out for what he wanted in life, his true love. Much of what appears on screen is funny but there are also some pathetic moments as the aging hero takes stock and realizes that time has indeed bypassed him. Interest and enjoyment are fairly well maintained except that the story seems to sag a bit in the middle after an initial fast tempo and prior to the rousing climax. Sellers heads a competent cast turning in a most proficient job. The direction and production values are good with the end result best suited to the art and specialty spots. The use of color is another asset in the film's favor. The screenplay is by Wolf Mankowitz based on the play by Jean Anouilh and many in the audience may be attracted by the latter either having seen it or having heard about.

AD LINES: "Sexy And Saucy Is This Latest Fun-Fest From England"; "A Successful Stage Hit Becomes A Wonderful Film."

DO SAVE . . . pink REVIEWS!

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

1961-1962 FILM SEASON ANNUAL INDEX

Published annually at the close of each 12-month Film Season, this easily saveable service provides subscribers to MOTION PICTURE EXHIBITOR with a complete annual reference record to all Features and Shorts: (a) by DISTRIBUTION SOURCE, (b) by ALPHABET, (c) by PRODUCTION NUMBER, (d) by RELEASE DATE, and (e) with complete data on RUNNING TIME, REVIEW DATE, Pink REVIEWS page number, LEGION OF DECENCY CLASSIFICATION, CAST, REVIEWER'S ESTIMATE, etc. Where complete individual REVIEWS sections for the preceding 12 months HAVE been saved, this ANNUAL INDEX serves as the final annual installment and complete annual index. This ANNUAL INDEX should be saved as a record of the complete 12-month Season, even though individual REVIEWS sections through the year may not have been saved.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 22, 1962 SECTION TWO
VOL. 68, NO. 10

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advise And Consent.....	SP.	Col.
• Air Patrol.....	A1	Fox
• Almost Angels.....		BV
All Fall Down.....	A3	MGM
Anatomist, The.....		For.
Arms And The Man.....		For.
Assignment Outer Space.....		A-I

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6111 **GEORGE RAFT STORY, THE**—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July **FRIGHTENED CITY, THE**—Herbert Lom, Yvonne Romain—England
- July **PAYROLL**—Michael Craig, Francoise Prevost—England
- Oct. **BILLY BUDD**—Robert Ryan, Peter Ustinov
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- MARCO POLO**—(C; S)—Rory Calhoun, Yoko Tani
- BEACH PARTY**—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- GOLIATH AND THE GOLDEN CITY**—(C; Scope)—Gordon Scott
- HAUNTED VILLAGE, THE**—(Scope; C)
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- PANIC IN THE YEAR ZERO**—(CS)—Ray Milland, Jean Hagen, Frankie Avalon
- PRISONER OF THE IRON MASK**—(Scope; C)—Michel Lemoine
- RAVEN, THE**—(Panavision; C)—Vincent Price
- REPTILICUS**—(C)—Booil Miller, Carl Ottosen
- SEAFIGHTERS, THE**—(Panavision; Color)
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

PLEASE NOTE . . .

This ANNUAL INDEX, containing complete reference data on all Features and Shorts reviewed between the first issue of September, 1961 and this last issue of August, 1962 (1961-62 SEASON), serves as a final compendium of all review information. Those who consecutively save the pink REVIEWS sections should add it to their permanent files. Those who do not save the regular sections should save this one as a quick reference to the complete season's product.

This ANNUAL INDEX is a useful service found only in the "theatre-wise" methods followed by MOTION PICTURE EXHIBITOR.

THE EDITORIAL STAFF

B		
Babes In Toyland.....	A1	BV
Bachelor In Paradise.....	A3	MGM
Bachelor Flat.....	B	Fox
Back Street.....	B	U-I
Ballad Of The Running Man, The.....		Col.
Barabbas.....	A2	Col.
Bashful Elephant.....	A1	AA
Be Careful How You Wish.....		WB
Beach Party.....		A-I
Beauty And The Beast.....	A1	UA
Bernadette Of Lourdes.....	A1	For.
Bell' Antonio.....	C	Emb.
Belle Sommers.....	A2	Col.
Best Of Enemies, The.....	A1	Col.
Big Red.....	A1	BV
Big Wave, The.....	A1	AA
Billy Budd.....	A1	AA
Billy Rose's Jumbo.....		MGM
Bird Man Of Alcatraz, The.....	A2	UA
Black Gold.....		WB
Black Tights.....	A2	For.
Blood And Roses.....	B	Par.
Bloody Brood.....	B	Misc.
Boccaccio '70.....	C	Emb.
Blue Hawaii.....	A2	Par.
Bon Voyage.....	A1	BV
Boy Who Caught A Crook.....	A1	UA
Boy's Night Out.....	A3	MGM
Brain That Wouldn't Die, The.....	B	AI
Breakfast At Tiffany's.....	A3	Par.
Broken Land.....	A2	Fox
Brushfire.....	A2	Par.
Burn Witch, Burn.....	A2	A-I
Bye, Bye Birdie.....		Col.
C		
Cabinet Of Caligari.....	B	Fox
Cairo.....		MGM
Call Me Genius.....		For.
Cape Fear.....	A3	U-I
Captain Sinbad.....		MGM
Capture That Capsule.....	A1	Misc.
Caretakers, The.....		UA
Cash On Demand.....	A1	Col.
Cat Burglar, The.....	A2	UA
Chalk Garden, The.....		U-I
Chapman Report, The.....	B	WB
Child Is Waiting, A.....		UA
Children's Hour, The.....	A3	UA
Cinderella.....	A1	For.
Claudelle, English.....	A3	WB
Cleopatra.....		Fox
Clown And The Kid, The.....	A1	UA
Colossus Of Rhodes, The.....	A2	MGM
Comancheros, The.....	A1	Fox
Come Blow Your Horn.....		PAR.
Coming-Out Party, A.....		For.
Concrete Jungle, The.....	B	For.
Condemned Of Altona, The.....		Fox
Confessions Of An Opium Eater.....	B	AA
Congo Vivo.....		Col.
Cool Micado, The.....		UA
Couch, The.....	A3	WB
Counterfeit Traitor, The.....	A3	Par.
Courtship Of Eddie's Father, The.....		MGM
Creature From The Haunted Sea.....		Misc.
Critic's Choice.....		WB
D		
Damn The Defiant.....	A1	Col.
Damon And Pythias.....		MGM
Das Dreimäderlhaus.....		For.
Day Of The Triffids, The.....		AA
Day The Earth Caught Fire, The.....	B	U-I
Day The Sky Exploded, The.....		For.
Days Of Wine And Roses.....		WB
Dead To The World.....	A2	UA
Deadly Duo.....	A2	UA
Delicate Delinquent, The—RE.....		Par.
Desert Patrol.....	A1	U-I
Devil At 4 O'Clock, The.....	A2	Col.
Devil's Eye, The.....	B	For.
Devil's Partner, The.....		Misc.
Devil's Wanton, The.....		Emb.
Diamond Head.....		Col.
Dime With A Halo.....		MGM
Doctor In Love.....	B	For.
Dr. No.....		UA
Donovan's Reef.....		Par.
Don't Knock The Twist.....	A2	Col.
During One Night (Night of Pas-sion).....		For.
E		
El Cid.....	A1	AA
End Of Desire.....		For.
Erotica.....		Misc.
Errand Boy, The.....	A1	Par.
Escape From Zahrain.....	A2	Par.
Everything's Ducky.....	A1	Col.
Experiment In Terror.....	A2	Col.
Explosive Generation, The.....	B	UA

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger se has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

ALMOST ANGELS—Vienna Boy's Choir
HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MIRACLE OF THE WHITE STALLIONS, THE—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—Brian Keith, Tommy Kirk, Marta Kristen

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of men and ships of yesteryear—English
607 DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-61)—Superior suspense drama
625 FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
620 HELLIONS, THE—MD-87m.—(TRITC)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
611 MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
604 QUEEN OF THE PIRATES—MD-80m.—(Super Cinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
617 THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
608 TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the dualers—English-made
616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
612 VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for dualers
619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Sept. RING A DING RHYTHM—Chubby Checker
Oct. REQUIEM FOR A HEAVYWEIGHT—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
Oct. TWO TICKETS TO PARIS—Joey Dee, Medford Harris

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BALLAD OF THE RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascopes; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Aglacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D- 83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Aug. LA VIACCIA—Claudia Caidinale, Jean-Paul Belmondo—Italian
CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
DIVORCE—ITALIAN STYLE—Marcello Mastroianni, Daniela Rocca—Italian
Sept. SEVEN CAPITAL SINS—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
MADAME SANS GENE—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
Oct. LONG DAY'S JOURNEY INTO NIGHT—Katharine Hepburn, Ralph Richardson, Jason Robards, Jr.

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
- 205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
- 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
- 204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
- 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
- 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
- 203 **INVASION QUARTET**—C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
- 250 **KING OF KINGS**—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
- 207 **LIGHT ON THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
- 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
- 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
- 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
- 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
- 223 **TARTARS, THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
- 222 **TARZAN GOES TO INDIA**—MD-82m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
- 201 **THUNDER OF DRUMS, A**—D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
- TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
- 206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
- WONDERFUL WORLD OF THE BROTHERS GRIMM, THE**—CDFAN-129m.—(Cinerama; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
- 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—9414 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

- 214 **DAMON AND PYTHIAS**—(EC)—Guy Williams, Don Burnett
- Aug. **SAVAGE GUNS**—(CS)—Richard Basehart, Don Taylor—Made in Spain
- Sept. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
- Sept. **SWORDSMAN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
- Aug. **I THANK A FOOL**—(CS; C)—Susan Hayward, Peter Finch
- Nov. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
- Nov. **PERIOD OF ADJUSTMENT**—Tony Franciosa, Jane Fonda
- Dec. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth
- Oct. **VERY PRIVATE AFFAIR, A**—(MC)—Brigitte Bardot, Marcello Martini
- Dec. **BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd

COMING

- CAIRO**—George Sanders, Richard Johnson
- COURTSHIP OF EDDIE'S FATHER, THE**—Glenn Ford, Shirley Jones
- CAPTAIN SINBAD**—(C)—Guy Williams, Heidi Brühl
- DIME WITH A HALO**—Barbara Luna, El Fostorito
- FOLLOW THE BOYS**—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
- FRIENDLIEST GIRLS IN THE WORLD, THE**—(CS; C)—Dolores Hart, Hugh O'Brian
- GOLDEN ARROW, THE**—(TE; EC)—Tab Hunter, Rosanna Podesta
- HOOK, THE**—(CS)—Kirk Douglas, Robert Walker, Jr.
- HOW THE WEST WAS WON**—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
- IN THE COOL OF THE DAY**—(CS; MC)—Jane Fonda, Peter Finch
- LEGIONNAIRE, THE**—Steve Reeves, Jacques Sernas, Maria Canale
- MONKEY IN WINTER**—Jean Gabin
- MUTINY ON THE BOUNTY**—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
- POSTMAN'S KNOCK**—Spike Milligan, Barbara Shelley
- RIFI IN TOKYO**—Karl Boehm
- TODAY WE LIVE**—Simone Signoret, Stuart Whitman
- TUNNEL**—28—Don Murray, Christine Kaufmann
- TWO ARE GUILTY**—Anthony Perkins, Jean Claude Brille
- VICE AND VIRTUE**—Catherine Deneuve, Annie Girardot, Robert Hassenin
- VILLAGE OF DAUGHTERS**—Eric Sykes, Gregoire Aslan

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6101 **BLOOD AND ROSES**—MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
- 6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Jean Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
- 6103 **BREAKFAST AT TIFFANY'S**—C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
- 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
- 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
- R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
- 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
- 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
- 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
- 6117 **HATARI!**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
- 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
- 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
- 6102 **MAN-TRAP**—MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
- 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
- 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
- 6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
- R6120 **SAD SACK, THE**—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
- 6110 **SIEGE OF SYRACUSE**—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
- 6107 **SUMMER AND SMOKE**—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
- 6109 **TOO LATE BLUES**—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
- R6104 **WHITE CHRISTMAS**—CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

- Oct. **GIRLS, GIRLS, GIRLS**—(TC; Panavision)—Elvis Presley, Stella Stevens
- Nov. **IT'S ONLY MONEY**—Jerry Lewis

COMING

- COME BLOW YOUR HORN**—Frank Sinatra
- DONOVAN'S REEF**—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
- GIRL NAMED TAMIKO, A**—(TC; Panavision)—Laurence Harvey, France Nuyen
- HUD BANNON**—(Panavision)—Paul Newman, Melvyn Douglas
- MY SIX LOVES**—(TC)—Debbie Reynolds, David Janssen
- PAPA'S DELICATE CONDITION**—(TC)—Jackie Gleason, Glynis Johns
- PAPA'S WHEN IT SIZZLES**—(TC; Panavision)—William Holden, Audrey Hepburn
- WHO'S GOT THE ACTION**—(Panavision; TC)—Dean Martin, Lana Turner
- WONDERFUL TO BE YOUNG**—(CS; TC)—Cliff Richard, Robert Morley

F

- Far Country, The—RE..... U-I
- Fear No More..... A2 Misc.
- 55 Days At Peking..... AA
- Firebrand..... B Fox
- Five Day Lover..... C For.
- Five Finger Exercise..... A2 Col.
- Five Miles To Midnight..... UA
- Five Weeks In A Balloon..... A1 Fox
- Flight From Ashiya..... UA
- Flight That Disappeared..... A1 UA
- Flower Drum Song..... A2 U-I
- Follow That Dream..... A1 UA
- Follow That Horse..... For.
- Follow That Man..... A2 UA
- Follow The Boys..... MGM
- Force Of Impulse..... B Misc.
- Forever My Love..... A1 Par.
- 40 Pounds Of Trouble..... U-I
- Four Horsemen Of The Apocalypse A3 MGM
- Freud..... U-I
- Friendliest Girls In The World, The..... MGM
- Frightened City, The..... B AA
- From A Roman Balcony..... For.
- Fury Of The Barbarians..... Col.

G

- Gathering Of Eagles, A..... U-I
- Gay Purr-EE..... WB
- George Raft Story, The..... A3 AA
- Geronimo..... A2 UA
- Gigot..... A1 Fox
- Gina..... For.
- Girl Chasers, The..... For.
- Girl Named Tamiko, A..... B Par.
- Girl With A Suitcase..... A3 For.
- Girls, Girls, Girls..... Par.
- Gold Inside, The..... Col.
- Golden Arrow, The..... MGM
- Goliath And The Mongols..... A-I
- Grand Duke And Mr. Pimm, The..... UA
- Great Escape, The..... UA
- Greatest Story Ever Told, The..... UA
- Great War, The..... A3 UA
- Green Mare, The..... C For.
- Guns Of The Black Witch..... B A-I
- Guns Of Darkness..... A2 WB
- Gun Street..... A2 UA
- Gypsy..... B WB

H

- Hand Of Death..... A2 Fox
- Hands Of A Stranger..... A2 AA
- Happy Thieves, The..... A3 UA
- Harold Lloyd's World Of Comedy. A1 Misc.
- Hatari..... A1 Par.
- Haunted Village, The..... A-I
- Hell Is For Heroes..... A2 Par.
- Hellions..... A2 Col.
- Hemingway's Adventures Of A Young Man..... A3 Fox
- Hero's Island..... A1 UA
- Hey, Let's Twist..... A1 Par.
- Hitler..... A3 AA
- Hook, The..... MGM
- Horizontal Lieutenant, The..... A2 MGM
- Horror Chamber Of Dr. Faustus, The..... A3 For.
- Horla, The..... UA
- Horse Without A Head, The..... BV
- House Of Women..... B WB
- How The West Was Won..... MGM
- Hud Bannon..... Par.
- Hunza, The Himalyan Shangri-La. For.
- Hustler, The..... A3 Fox

I

- If A Man Answers..... U-I
- I Bombed Pearl Harbor..... For.
- I Thank A Fool..... MGM
- I Love, You Love..... Col.
- Immoral West, The..... Misc.
- Important Man, The..... For.
- In Search Of The Castaways..... BV
- Incident In An Alley..... A2 U-A
- In The Cool Of The Day..... MGM
- I Like Money..... A3 Fox
- Information Received..... A3 U-I
- Innocents, The..... A3 Fox
- Iron Collar, The..... U-I
- Intruder, The..... SP. Misc.
- Invasion Of The Star Creatures..... A1 A-I
- Interns, The..... A3 Col.
- Invasion Quartet..... A1 MGM
- Irma La Douce..... UA
- Iron Maiden, The..... Col.
- It Happened In Athens..... B Fox
- It Takes A Thief..... For.
- It's A Mad, Mad, Mad, Mad World..... UA
- It's Only Money..... A1 Par.

J

- Jack The Giant Killer..... A1 UA
- Jacktown..... Misc.
- Jason And The Golden Fleece..... Col.
- Jessica..... B UA
- Joseph Desa..... Col.
- Journey To The Seventh Planet... B A-I
- Judgment At Nuremberg..... A2 UA
- Jules And Jim..... For.

K

Kid Galahad.....	A2	UA
King And I, The—RE.....	A1	Fox
King Of Kings, The.....	SP	MGM
Kitchen, The.....		For.

L

• L-Shaped Room, The.....		Col.
La Belle Americaine.....	A1	For.
Lad: A Dog.....	A1	WB
Lady And The Tramp—RE.....		BV
La Notte (The Night).....	C	For.
La Notte Brava.....	A3	For.
• Lady For A Knight.....		UA
• Lancelot And Guinevere.....		U-I
• Last Days Of Sodom And Gomorrah, The.....		Fox
• Last Of The Vikings, The.....		For.
• Last Year At Marienbad.....	A3	For.
• Lawless Breed, The—RE.....	A2	U-I
• Lawrence Of Arabia.....		Col.
• Legionnaire, The.....		MGM
• Leopard, The.....		Fox
• Les Liaisons Dangereuses.....	C	For.
• Light In The Piazza, The.....	A3	MGM
• Lisa.....	A2	Fox
• Lolita.....	SP	MGM
• Lonely Are The Brave.....	A2	U-I
• Long Day's Journey Into Night.....		EMB
• Lonely Stage, The.....		UA
• Longest Day, The.....		Fox
• Lost Battalion, The.....	A2	A-I
• Lover Come Back.....	B	U-I
• Loves Of Salammbô.....		Fox

M

Madison Avenue.....	A2	Fox
• Magic Sword.....	A2	UA
• Magic Voyage Of Sinbad, The.....		For.
• Magnificent Tramp, The.....		For.
• Main Attraction, The.....		MGM
• Majority Of One, A.....	A1	WB
• Malaga.....	A3	WB
• Manchurian Candidate, The.....		UA
• Man From The Dinners' Club.....		Col.
• Man Trap.....	B	Par.
• Man Who Shot Liberty Valance, The.....	A2	Par.
• Man Who Wagged His Tail, The.....	A1	For.
• Maniac.....		Col.
• Manster, The.....	A2	For.
• Marco Polo.....		AI
• Marizinia.....		For.
• Mark, The.....	B	For.
• Mask, The.....	A2	WB
• Masque Of The Red Death.....		AI
• Matter Of Who, A.....		For.
• Merrill's Maudsers.....	A1	WB
• Midnight Story, The—RE.....	A2	U-I
• Mid-Summer Night's Dream, A.....	A1	For.
• Mighty Ursus.....	A2	UA
• Miracle Of Our Lady Of Fatima, The—RE.....	A1	WB
• Miracle Worker, The.....	A2	UA
• Miracle Of The White Stallions, The.....		BV
• Money, Money, Money.....		For.
• Mr. Hobbs Takes A Vacation.....	A1	Fox
• Mr. Sardonicus.....	A2	Col.
• Monkey In Winter.....		MGM
• Moon Pilot.....	A1	BV
• Mothra.....	A3	Col.
• Music Man, The.....	A1	WB
• Murder, She Said.....	A1	MGM
• Mutiny On The Bounty.....		MGM
• My Geisha.....	A2	Par.
• My Six Loves.....		Par.
• Mysterious Island.....	A1	Col.

N

Nearly A Nasty Accident.....	A1	U-I
• Never Let Go.....		For.
• Night Affair.....		For.
• Night Creatures.....	A2	U-I
• Night Of Evil.....		Misc.
• Night Of Passion—(See During One Night).....		
• Nine Hours To Rama.....		Fox
• Ninth Circle, The.....	A2	For.
• No Love For Johnnie.....	B	Emb.
• No Man Is An Island.....	A1	U-I
• No Place Like Homicide (What A Carve Up).....		Emb.
• Not On Your Life.....		WB
• Not Tonight, Henry.....		Misc.
• Notorious Landlady.....	A3	Col.
• Nun And The Sergeant, The.....	A3	UA

O

• Old Dark House, The.....		Col.
• One Plus One.....	A3	Misc.
• Only Two Can Play.....	A3	Col.
• One, Two, Three.....	A3	UA
• Only Two Can Play.....		Col.
• Outsider, The.....	A2	U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201	BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
209	BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211	CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
141	COMANCHEROS, THE—W-107m.—(VS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
	FIVE WEEKS IN A BALOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220	GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213	HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
136	HUSTLER, THE—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
200	I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
207	INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
214	IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
145	KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
210	LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
202	MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
215	MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
135	PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
142	PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
206	SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
144	SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
140	SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
119	SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
208	STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204	SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
203	TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
117	TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
206	WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124	20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May	HAND OF DEATH—(CS)—John Agar, Paula Raymond
July	AIR PATROL—(CS)—Willard Parker, Merry Anders
Aug.	FIREBRAND—(CS)—Kent Taylor
Sept.	300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
LAST DAYS OF SODOM AND GOMORRAH, THE—Stewart Granger, Pier Angeli—Italian
LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
LONGEST DAY, THE—(CS; DC)—John Wayne, Robert Mitchum, Henry Fonda
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
LOVES OF SALAMMBO—(CS; DC)—Edmund Purdom, Jeanne Valerie
SPACERAID 63—Kent Taylor, Marie Windsor
WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
YOUNG GUNS OF TEXAS, THE—James Mitchum, Alan Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230	BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6127	BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
6121	CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
6211	CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-60-61)—Controversial drama for the adult minded—(Mirisch)
6212	DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202	DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6134	EXPLOSIVE GENERATION, THE—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
6129	FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
6216	FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221	GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
6136	GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
6132	GREAT WAR, THE—D-118m.—Vittorio Garsman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
6209	HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
6218	INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222	JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219	JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6206	JUDGMENT AT NUREMBURG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
6231	KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
14	MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills—for moppet trade—Gordon
6225	MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
6208	ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
6131	PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
6204	POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
6227	ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
6205	SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
6213	SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
6133	SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
6130	SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
6210	SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
6123	THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
6135	TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
	TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
6228	VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
	VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
6217	WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
6201	WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
6130	X-15—D-106½ m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

Nov. VIRGINS OF ROME, THE—Louis Jordan, Sylvia Simms
Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
May THIRD OF A MAN—Simon Oakland
June MIGHTY URSUS—Ed Fury, Christina Gajoni
Aug. TOWER OF LONDON, THE—Vincent Price—Admiral
Sept. HERO'S ISLAND—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
Sept. PRESSURE POINT—Sidney Poitier, Bobby Darin—Kramer
Sept. SWORD OF THE CONQUEROR—All-Star Cast
Oct. PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
Nov. MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
Nov. TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
Dec. BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
Dec. TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(Cinerama)—George Stevens
HORLA, THE—Vincent Price, Nancy Kovack—Admiral
IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
TOM JONES—(C)—Albert Finney, Susannah York—England

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
CAPE FEAR—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
6210 DAY THE EARTH CAUGHT FIRE, THE—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
6212 FAR COUNTRY, THE—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
6108 LAWLESS BREED, THE—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
6215 LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
5626 MIDNIGHT STORY, THE—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
NO MAN IS AN ISLAND—D-114m.—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
6219 PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
5622 RAWHIDE YEARS, THE—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
6202 SERGEANT WAS A LADY, THE—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
6214 SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
6218 SPIRAL ROAD, THE—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
6216 THAT TOUCH OF MINK—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
6107 TO HELL AND BACK—BID-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING FEATURES IN ORDER OF RELEASE

Nov. IF A MAN ANSWERS—(C)—Sandra Dee, Bobby Darin
Dec. TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IRON COLLAR, THE—Audie Murphy
LANCLOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
PARANOIC—(C)—Janette Scott, Oliver Reed—English
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 CLAUDELLE INGLISH—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
GUNS OF DARKNESS—D-95m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
006 MIRACLE OF OUR LADY OF FATIMA, THE—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
154 SPLENDOR IN THE GRASS—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-132m.—(Dylascope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Oct. CHAPMAN REPORT, THE—(TC)—Shelley Winters, Efram Zimbalist, Jr.
Nov. GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)

P

•Panic Button..... WB
•Panic In Year Zero..... A3 A-I
•Parandiac..... U-I
•Papa's Delicate Condition..... Par.
•Paris When It Sizzles..... Par.
Paridiso..... For.
Paris Blues..... B UA
•Password Is Courage, The..... MGM
•Payroll..... B AA
•Period Of Adjustment..... MGM
•Phaedra..... UA
Phantom Of The Opera..... A1 U-I
Phantom Planet..... A-I
Pigeon That Took Rome, The..... A3 Par.
Pinocchio—RE..... A1 BV
Pirates Of Blood River..... Col.
Pirates Of Tortuga..... A1 Fox
•Play It Cooler..... Col.
Pocketful Of Miracles..... A2 UA
•Postman's Knock..... MGM
Premature Burial..... A2 A-I
•Pressure Point..... SP. UA
•Prisoner Of The Iron Mask..... A1 A-I
•PT 109..... WB
•Proper Time, The..... UA
Pure Hell Of St. Trinians..... For.
Purple Hills, The..... A1 Fox
Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
Queen Of The Pirates..... A1 Col.
Question 7..... A1 For.

R

•Raven, The..... A-I
Rawhide Years, The—RE..... A2 U-I
•Reach For Glory..... Col.
Rear Window—RE..... Par.
•Reluctant Saint, The..... Col.
•Reptilicus..... A-I
Reprieve..... A2 AA
•Requiem For A Heavyweight..... Col.
Ride The High Country..... A3 MGM
Rider On A Dead Horse..... A3 AA
•Rififi In Tokyo..... MGM
•Ring-A-Ding Rhythm..... A1 Col.
Risk, The..... A2 For.
Road To Hong Kong, The..... A1 UA
Roman Holiday—RE..... Par.
Roman Spring Of Mrs. Stone, The..... A3 WB
Rome Adventure..... A3 WB
Roses For The Prosecutor..... For.

S

Sad Sack, The—RE..... Par.
Safe At Home..... A1 Col.
Sail A Crooked Ship..... A3 Col.
Saintly Sinners..... A1 UA
Samar..... A2 WB
•Sammy, The Way-Out Seal..... BV
Sand Castle, The..... A1 Misc.
Saskatchewan—RE..... U-I
Satan Never Sleeps..... A3 Fox
Satan In High Heels..... Misc.
•Savage Guns..... MGM
•Savage Sam..... BV
•Sea Fighters, The..... A-I
Season Of Passion..... A3 UA
Second Time Around, The..... A1 Fox
Secret File: Hollywood..... Misc.
Secret Of Deep Harbor, The..... A2 UA
•Senilita..... Col.
Sergeant Was A Lady, The..... A1 U-I
Sergeants 3..... A1 UA
•Seven Seas To Calais..... MGM
Seven Women From Hell..... A3 Fox
Seventh Commandment, The..... Misc.
Shoot The Piano Player..... B For.
Siege Of Hell Street, The..... For.
Siege Of Syracuse..... B Par.
Silent Call, The..... A1 Fox
Singer Not The Song, The..... A3 WB
Six Black Horses..... A2 U-I
Sky Above—The Mud Below, The..... SP. Emb.
Small Hours, The..... Misc.
Some Like It Cool..... For.
Something Wild..... A3 UA
•Son Of Flubber..... BV
•Spaceraid 63..... Fox
•Spencer's Mountain..... WB
Spiral Road, The..... A2 U-I
Splendor In The Grass..... B WB
•Spider's Web, The..... UA
•Star Creatures..... A-I
State Fair..... A2 Fox
Strangers In The City..... SP Emb.
•Story Of The Count Of Monte Cristo, The..... A1 WB
Stowaway In The Sky..... A1 For.
Summer And Smoke..... A3 For.
•Summer Magic..... BV
Summer To Remember, A..... A1 For.
Summerskin..... B For.
Susan Slade..... A3 WB
Sweet Bird Of Youth..... A3 MGM
Swingin' Along..... A1 Fox
Sword And The Dragon..... For.
Swordsman Of Sienna..... MGM

T

Tales Of Terror.....	A2	AI
Tammy And The Doctor.....		U-I
Taras Bulba.....		UA
Tartars, The.....	B	MGM
Tarzan Goes To India.....	A1	MGM
Taste Of Honey, A.....	A3	For.
• Ten Girls Ago.....		U-I
Tender Is The Night.....	A3	Fox
• Term Of Trial.....		WB
That Touch Of Mink.....	B	U-I
• These Are The Damned.....		Col.
Then There Were Three.....		Misc.
13 West Street.....	A2	Col.
Three On A Spree.....	A3	UA
• 300 Spartans, The.....	A1	Fox
3 Stooges In Orbit.....		Col.
3 Stooges Meet Hercules, The.....	A1	Col.
• Three On A Match.....		U-I
• Third Of A Man.....	A2	UA
Throne Of Blood.....	A2	For.
Through A Glass Darkly.....	A3	For.
Thunder Of Drums, A.....	A3	MGM
Time Bomb.....	A2	AA
• Today We Live.....		MGM
To Hell And Back.....	A2	U-I
• To Kill A Mocking Bird.....		U-I
• Tom Jones.....		UA
Tomorrow Is My Turn.....	B	For.
Too Late Blues.....	B	Par.
• Tower Of London, The.....	A3	UA
Town Without Pity.....	A3	UA
• Tunnel 28.....		MGM
Trapeze—Reissue.....		UA
• Travels Of Marco Polo.....		AA
Trojan Horse, The.....	A1	For.
Trunk, The.....	A2	Col.
Twenty Plus Two.....	A2	AA
20,000 Eyes.....	B	Fox
Twist All Night.....	A2	A-I
Twist Around The Clock.....	A2	Col.
• Two Are Guilty.....		MGM
• Two For The Seesaw.....		UA
Two Little Bears.....	A1	Fox
• Two Tickets To Paris.....		Col.
Two Weeks In Another Town.....	B	MGM

U

• Ugly American, The.....		U-I
Underwater City, The.....	A1	Col.

V

Valiant, The.....	A2	UA
Valley Of The Dragons.....	A1	Col.
• Valley Of The Swords.....		WB
Very Private Affair, A.....	B	MGM
• Vice And Virtue.....		MGM
Victim.....	SP	For.
• Victors, The.....		Col.
View From The Bridge.....	A3	Misc.
Vikings, The—Reissue.....		UA
• Village Of Daughters.....		MGM
Viridiana.....	C	For.
• Virgins Of Rome, The.....	A2	UA

W

• Walk On The Wild Side.....	SP	Col.
Waltz Of The Toreadors.....		For.
War And Peace—RE.....		Par.
War Hunt.....	A2	UA
• War Lover, The.....		Col.
• Warriors Five.....		A-I
Watch It, Sailor.....		Col.
West Side Story.....	A3	UA
• Weekend With Lulu.....	A2	Col.
(No Place Like Homicide) What A Carve Up.....		Emb
• What Ever Happened To Baby Jane?.....		WB
Whistle Down The Wind.....	A1	Misc.
White Christmas—RE.....	A1	Par.
• White Slave Ship.....		A-I
• Who's Got The Action.....		Par.
Wild Harvest.....	B	Misc.
Wild Westerners, The.....		Col.
Wild For Kicks.....		For.
Woman Hunt.....	A2	Fox
• Woman In July, A.....		Fox
Wonderful World Of The Brothers Grimm, The.....	A1	MGM
Wonders Of Aladdin, The.....	B	MGM
Wonderful To Be Young.....		Par.
World By Night No. 2.....		WB
World In My Pocket.....	A2	MGM

X

X15, The.....	A1	UA
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Y

• Young Racers, The.....		A-I
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Z

Zazie.....		For.
Zotl.....	A1	Col.

COMING

BE CAREFUL HOW YOU WISH—Don Knotts, Carole Cook
BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
NOT ON YOUR LIFE—(TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(TC)—Cliff Robertson
SPENCER'S MOUNTAIN—(TC)—Henry Fonda, Maureen O'Hara
TERM OF TRIAL—Laurence Olivier, Simone Signoret
WHATEVER HAPPENED TO BABY JANE?—Bette Davis, Joan Crawford
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon

MISCELLANEOUS

CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs
 filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film
 Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck
 trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Suli-
 strowski—Int. Film Ent.
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (6-27-62)—Burlesque nudie on western misses—Pad-
 Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discrim-
 inating audiences—Pathe America
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867
 (9-13-61)—Drama has angles—Selected
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and
 art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duara—
 Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—
 Crown Int.
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay program-
 mer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in
 France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young
 Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers
 —Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet
 novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation.

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—
 Union
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants
 —Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence
 during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy
 import—Seven Arts
IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-
 Int.
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
PURE HELL OF ST. TRINIANS THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—
 Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful program-
 mer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots
 —Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults
 —English—Pathe-America
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy
 tale is okay programmer—Dubbed in English—Filmgroup
PARADISIO—NOV.-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nudie novelty
 —Fanfare
SWORD AND THE DRAGON, THE—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)
 —Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moria Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—
 Filmed in Paris—Magna
END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses
 —English titles—Continental
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English
 titles—Kingsley Int.
GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian
 vignettes—Dubbed in English—Ajay
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and
 specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—
 Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—
 Dubbed in English—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Con-
 tinental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly
 for the artistic—English titles—Astor
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells
 sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—English titles—Times
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahn, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dynaley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-61)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.
SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NIGHT CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-progress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

17101 Donald's Lucky Day
 17102 Donald's Cousin Gus
 17103 Fire Chief (DD)
 17104 Early To Bed (DD)
 17105 Canine Caddy (MM)
 17106 Springtime For Pluto (P)
 17107 Dog Watch (P)
 17108 Art Of Skiing (G)
 17109 How To Play Baseball (G)
 17110 Mickey's Delayed Date (MM)
 17111 Chicken Little
 17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua 18m.
 6442 (Dec.) Wonderful Israel 19m.
 6443 (Feb.) Wonders Of Philadelphia 18m.
 6445 () Wonders Of Dallas

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
 6702 (Nov.) Kooky Loopy
 6703 (Dec.) Loopy's Hare-Do
 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS (REISSUES)

6751 (Sept.) Safety Spin
 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
 6753 (Nov.) Magoo's Masterpiece
 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
 6602 (Sept.) The Magic Fluke
 6603 (Oct.) Imagination
 6604 (Nov.) The Miner's Daughter
 6605 (Nov.) Grape-Nutty
 6606 (Dec.) The Popcorn Story
 6607 (Jan.) Cat-Tastrophe
 6608 (Jan.) Wonder Gloves
 6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

6401 (Sept.) Quiz Whizz 15½m.
 6402 (Oct.) Fifi Blows Her Top 15½m.
 6403 (Nov.) Pies and Guys 16½m.
 6404 (Jan.) Sweet and Hot 17m.
 6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) .. 15½m.
 6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m.
 6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) .. 18½m.
 6434 (Jan.) The Fire Chaser (Joe Besser) 16m.

ASSORTED FAVORITES (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) 16½m.
 6422 (Nov.) Parlor, Bedroom and Wrath
 (Vernon & Quillan) 16m.
 6423 (Dec.) Flung By Afling (Schilling & Lane) .. 16m.
 6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
 6552 (Nov.) Candid Microphone No. 2, Series 3
 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

W-361 (Sept.) Switchin' Kitten
 W-362 (Oct.) Down and Outing
 W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION (COLOR) Ten Pin Tour

D20-5 Speedway
 D20-6 Gold Medal Divers
 D21-1 Symphony In Motion
 D21-2 Bow Test

TRAVELRAMAS (COLOR)

T20-1 Porpoise Posse
 T20-2 Pee Wees On Ice
 T20-3 Waters Of Bangkok

NOVELTOONS (COLOR)

P20-1 Northern Mites
 P20-2 Micenicks
 P20-3 The Lion's Busy
 P20-4 Goodie The Gremlin
 P20-5 Alvin's Solo Flight
 P20-6 Hound About That
 P20-7 Trick For Tree
 P20-8 Cape Kidnaperal
 P21-1 Munro
 P21-2 Turtle Scoop
 P21-3 Kozmo Goes To School
 P21-4 Perry Popgun
 P21-5 Without Time or Reason
 P21-6 Good and Guilty
 P21-7 T.V. or Not T.V.

MODERN MADCAPS
(COLOR)

- M20-1 Galaxia
- M20-2 Bouncing Benny
- M20-3 Terry The Traitor
- M20-4 Phantom Moustache
- M20-5 The Kid From Mars
- M20-6 The Mighty Termite
- M20-7 In The Nicotine
- M20-8 The Inquisit Visit
- M21-1 The Plot Sickens
- M21-2 Crumley Cogwell
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap and Delilah

THE CAT
(COLOR)

- C20-1 Top Cat
- C20-2 Bopin Hood
- C20-3 Cane and Able
- Comic King
- F21-2 Home Sweet Swampy
- F21-4 Psychological Testing

TWO REEL SPECIALS
(COLOR)

- Lifeline To Hong Kong
- Spring in Scandinavia

CARTOON SPECIAL
(COLOR)

- A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)

- 7109 (Sept.) Ski New Horizons
- 7201 (Jan.) Sports Fishing Family Style
- 7202 (Feb.) Football Highlights Of 1961
- 7203 (March) Primitive Fighters
- 7204 (April) Holiday in Ireland
- 7205 (May) Champion Angler
- 7206 (June) Quebec Sports Pageant
- 7207 (July) City Of The World
- 7208 (Aug.) Dance Magic
- 7209 (Sept.) Story Book Wedding

MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)

- 7110 (Oct.) Assignment India
- 7111 (Nov.) Assignment South Africa
- 7112 (Dec.) Sound Of Arizona

TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)

- 5110 (Sept.) Really Big Act
- 5111 (Oct.) Clown Jewels
- 5112 (Nov.) Tree Spree
- 5201 (Jan.) Honorable House Cat
- 5202 (March) Honorable Family Problem
- 5203 (April) Peanut Battle
- 5204 (May) Loyal Royalty
- 5205 (July) Send Your Elephant To Camp
- 5206 (Sept.) Honorable Paint in Neck

TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)

- 5126 (Dec.) Sappy New Year
- 5221 (Jan.) Klondike Strikes Out
- 5222 (Feb.) Where There's Smoke
- 5223 (March) He-man Seaman
- 5224 (April) Nobody's Ghoul
- 5225 (May) Riverboat Mission
- 5226 (June) Rebel Trouble
- 5227 (July) Taming The Cat
- 5228 (Aug.) Runaway Mouse
- 5229 (Sept.) Big Chief No Treaty

Universal-International

TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)

- 4201 (Nov.) 'All That Oriental Jazz
- 4202 (Mar.) Land Of The Long White Cloud

SPECIAL

- 4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

- 4271 (Nov.) Treasure Of The Deep
- 4272 (Dec.) Caramba (CS)
- 4273 (Jan.) Mabuhay
- 4274 (Feb.) Leaping Dandies
- 4275 (Mar.) Pink Land Blue Waters
- 4276 (Apr.) Bahama Holiday
- 4277 (May) Fabled Island (CS)
- 4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

- 4211 (Nov.) Doc's Last Stand
- 4212 (Dec.) Case Of The Red-Eyed Ruby
- 4213 (Jan.) Rock-A-Bye Gator
- 4214 (Feb.) Home Sweet Homewrecker
- 4215 (Feb.) Pest Of Show
- 4216 (Mar.) Mackerel Moocher
- 4217 (Mar.) Room and Bored
- 4218 (Apr.) Fowled-Up Birthday
- 4219 (Apr.) Rocket Racket
- 4220 (May) Phoney Express
- 4221 (May) Careless Caretaker
- 4222 (June) Mother's Little Helper
- 4223 (July) Tragic Magic
- 4224 (July) Hyde and Sneak
- 4225 (Aug.) Voo-Doo Boo-Boo
- 4226 (Sept.) Crowin' Pains
- 4227 (Sept.) Punchy Pooch
- 4228 (Oct.) Little Woody Riding Hood
- 4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES

- 4231 (Nov.) The Tree Medic
- 4232 (Dec.) After The Ball
- 4233 (Jan.) Chief Charlie Horse
- 4234 (Feb.) Woodpecker From Mars
- 4235 (Mar.) Calling All Cuckoos
- 4236 (Apr.) Niagara Fools
- 4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS

- 9701 (9-23-61) Daffy's Inn Trouble
- 9702 (10-21-61) What's My Lion?
- 9703 (11-11-61) Beep Prepared
- 9704 (12-2-61) Last Hungry Cat
- 9705 (12-30-61) Nelly's Folly
- 9706 (2-10-62) A Sheep In The Deep
- 9707 (3-10-62) Fish and Slips
- 9708 (3-31-62) Quackodile Tears
- 9709 (4-21-62) Crow's Feat
- 9710 (5-12-62) Mexican Boarders
- 9711 (6-30-62) Zoom At The Top
- 9712 (7-21-62) Slick Chick
- 9713 (8-18-62) Louvre Come Back To Me
- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster

BUGS BUNNY SPECIALS

- 9721 (9-2-61) Prince Violent
- 9722 (1-20-62) Wet Hare
- 9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)

- 9301 (9-6-61) A Hound For Trouble
- 9302 (9-30-61) Strife With Father
- 9302 (10-28-61) The Grey Hounded Hare
- 9304 (11-25-61) Leghorn Swaggled
- 9305 (12-23-61) A Peck Of Trouble
- 9306 (1-27-62) Tom Tom Tomcat
- 9307 (2-17-62) Sock-A-Doodle Do
- 9308 (3-17-62) Rabbit Hood
- 9309 (4-17-62) Ain't She Tweet
- 9310 (5-19-62) Bye Bye Bluebeard
- 9311 (6-16-62) Homeless Hare
- 9312 (7-14-62) Bird In A Guilty Cage
- 9313 (8-11-62) Fool Coverage
- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

TWO-REELERS

- 9001 (10-7-61) Where The Trade Winds Play
- 9002 (1-6-62) Fabulous Mexico
- 9003 (5-26-62) Land Of The Trembling Earth
- 1001 (10-6-62) A Tough Of Gold

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)

ONE-REEL

- 9501 (11-18-61) This Sporting World
- 9502 (12-16-61) Emperor's Horses
- 9503 (1-24-62) Wild Water Champions
- 9504 (4-28-62) Racing Thrills
- 9505 (7-7-62) Kings Of The Outdoor
- 9506 (8-18-62) Water Wizards

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
6202	The Big Wave	April
6203	Hitler	Mar.
6204	Hands Of A Stranger	Mar.
6205	Reprieve	April
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
	The Frightened City	July
	Payroll	July
	Billy Budd	Oct.
	Day Of The Triffids	Nov.
	Rider On A Dead Horse	June

American-International

610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Goliath And Golden City	Dec.
715	Reptilicus	Nov.
716	The Young Racers	Jan.

Buena Vista

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.

Columbia

604	Queen Of The Pirates	Oct.
605	Scream Of Fear	Sept.
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
615	Cash On Demand	Dec.
616	Twist Around The Clock	Jan.
	Advise And Consent	June
617	3 Stooges Meet Hercules	Feb.
618	Underwater City	Jan.
619	Walk On The Wild Side	Feb.
620	Hellions	April
	Mothra	May
	Best Of Enemies	Sept.
	The Notorious Landlady	July
622	Don't Knock The Twist	April
623	Experiment In Terror	April
	Belle Sommers	April
624	Safe At Home	April
	Zotz	July
	The Notorious Landlady	July
625	Five Finger Exercise	May
626	13 West Street	May
	The Wild Westerner	June
640	Only Two Can Play	Feb.
	The Interns	Aug.
	3 Stooges In Orbit	Aug.
	Damn The Defiant	Sept.
	Ring-A-Ding Rhythm	Sept.
	Requiem For A Heavyweight	Oct.
	Two Tickets To Paris	Oct.
	The War Lover	Nov.
	The Pirates Of Blood River	Nov.

Embassy

	La Viaccia	Aug.
	Constatine And The Cross	Aug.
	Divorce-Italian Style	Aug.
	Seven Capital Sins	Sept.
	Madame Sans Gene	Sept.
	Crime Does Not Pay	Oct.
	Love At Twenty	Oct.
	Long Day's Journey Into Night	Oct.

MGM

201	Thunder Of Drums	Sept.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
216	Ride The High Country	May
	Damon And Pythias	July
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	July
60	Ben Hur	Sept.
220	Swordsmen Of Siena	Sept.
222	Tarzan Goes To India	July
223	The Tartars	June
	I Thank A Fool	Oct.
	Savage Guns	Aug.
	Two Weeks In Another Town	Aug.
	Password Is Courage	Sept.
	A Very Private Affair	Oct.
	Period Of Adjustment	Nov.
	The Main Attraction	Nov.
	Seven Seas To Calais	Nov.

Paramount

6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	April
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	June
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
	Rear Window—RE	Sept.
	War And Peace—RE	Oct.
	Girls, Girls, Girls	Oct.
	Roman Holiday—RE	Nov.
	It's Only Money	Nov.

20th-Fox

125	Upstairs And Downstairs	Sept.
132	Francis Of Assisi	Sept.
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Sept.
	Fire Brand	Aug.
	Loves Of Salammbo	Nov.
	The Lion	Nov.

United Artists

6126	Teen-Age Millionaire	Oct.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	Oct.
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	Oct.
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	Oct.
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg (Road Show)	Dec.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6217	War Hunt	May
	Nun And The Sergeant	May
6216	Follow That Dream	April
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6218	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
	Third Of A Man	May
	Trapeze—RE	May
	The Vikings—RE	May
6225	The Miracle Worker	May
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
	Tower Of London	Aug.
	Hero's Island	Oct.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
	The Manchurian Candidate	Nov.
	Taras Bulba	Dec.
	Virgins Of Rome	Nov.
	Two For The See Saw	Nov.
	Pressure Point	Sept.
	Sword Of The Conqueror	Sept.

Universal

1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
	The Day The World Caught Fire	May
6211	Saskatchewan—RE	May
6212	The Far Country—RE	June
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	The Touch Of Mink	July
6217	Information Received	July
6219	The Spiral Road	Aug.
	The Phantom Of The Opera	Sept.
	No Man Is An Island	Oct.
	If A Man Answers	Nov.
	To Kill A Mocking Bird	Dec.

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151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count Of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
	The Chapman Report	Oct.
	Term Of Trial	Nov.
	Gay Purr-ee	Nov.

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Bachelor Flat—91m.—Fox4889
Bachelor In Paradise—109m.—MGM4881
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TOP NO. 1 PROJECTIONIST available, 16 years experience all makes equipment, indoor and drive-in. Married, two children. Willing to work, looking for opportunity—year-round job only. Will go out of Texas for \$75 a week. RILEY L. ESTRADA, General Delivery, Plainview, Texas. (815)

ROAD SHOW FILM—exploitation manager, booker for travelling film show "Damaged Lives" with book sale. Furnish references, bank and experience. JEWEL PRODUCTIONS, INC., 153 Neptune Ave., New Rochelle, N. Y. (88)

EXPERIENCED moving manager's assistant seeks choice re-entry into field or as distributor trainee. In New York area, call Hickory 4-7427. BOX A815, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

NEED A MANAGER? Young, aggressive, dependable, exploitation my specialty. Definite business booster. Several time Citation and Bonus winner. Know all phases. Bondable. References furnished. BOX B815, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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plus

Showmen's Trade Review

TO:

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Title

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☐ Enclosed ☐ Or bill me

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☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$5.00 one year

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☐ \$11.00 three years

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{ Motion Picture Exhibitor
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YOUR NEAREST EXCHANGE

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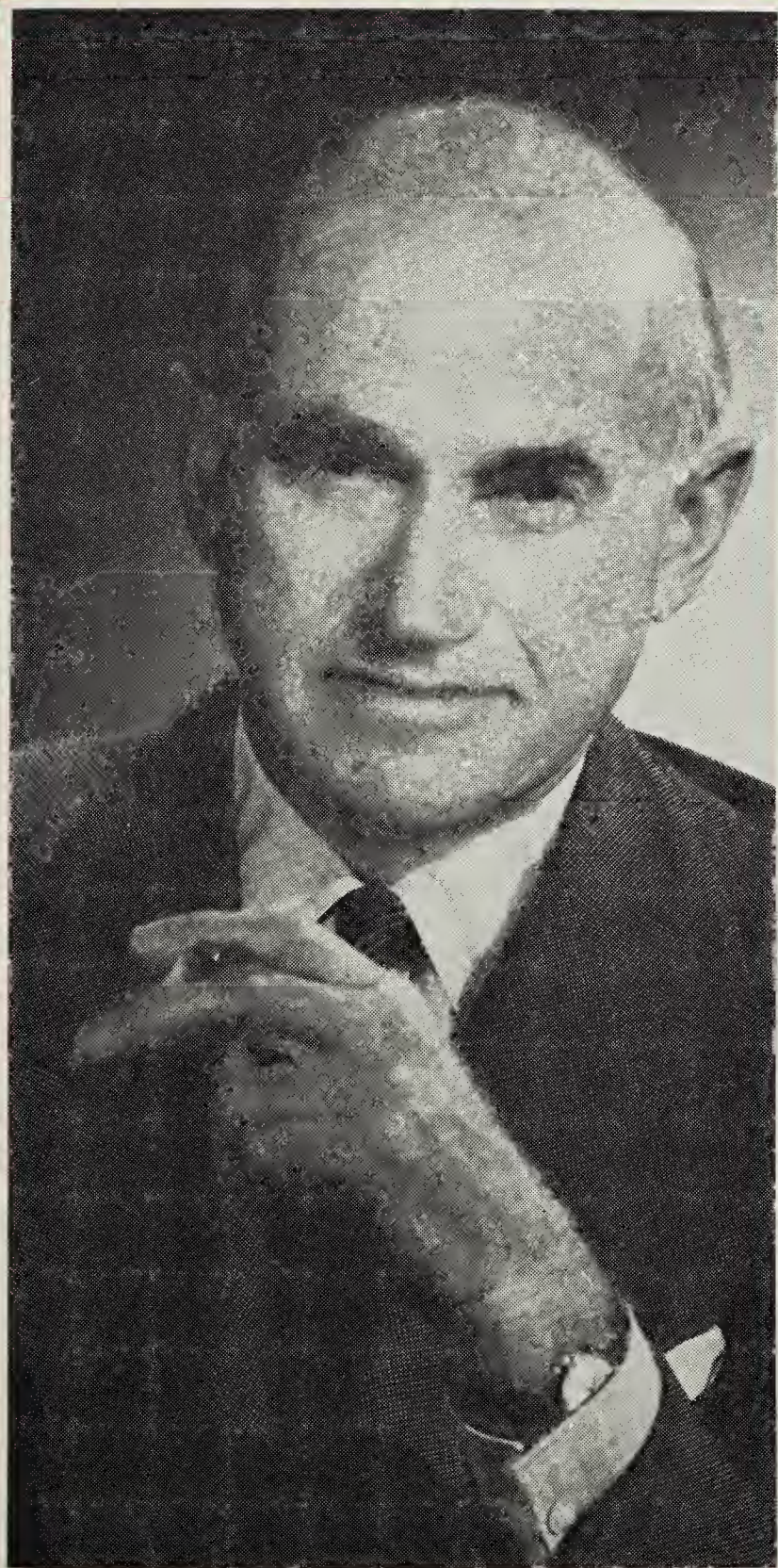
Founded in 1933 by
CHARLES E. "Chick" LEWIS

AUGUST 29, 1962

Volume 68

Number 11

IN TWO SECTIONS • THIS IS SECTION ONE



Zanuck: "Must Stop Decline This Year"

(See Page 8)

TOA Guarantees Rush Playdates

(See Page 9)

Cover photo shows Samuel Goldwyn, industry pioneer who was honored by a host of notables at his recent dinner celebrating his 50 years in the business and 80th birthday.

"Stop Worrying About October" . . . see editorial—page 3



Ma Ma ^{She's French} $\sqrt{\text{SAYS:}}$

*"Be Boston in Public...
and French in Private!"*

Pa Pa ^{He's Boston} $\sqrt{\text{SAYS:}}$

*"But for Heaven's sake -
don't mix them up!"*



**SANDRA
DEE
BOBBY
DARIN**

MICHELLE PRESLE ★ JOHN LUND

CO-STARRING CESAR ROMERO ★ STEFANIE POWERS

Screenplay by RICHARD MORRIS • Directed by HENRY LEVIN

Produced by ROSS HUNTER • A Universal-International Picture in Eastman **COLOR**

A ROSS HUNTER
PRODUCTION

**"IF A MAN
ANSWERS"**

...DON'T HANG UP!

Hang around for the **FUN!**

SEE SANDRA in dazzling Jean Louis fashions!

• HEAR BOBBY sing the title song!

Announcing! WORLD PREMIERE ENGAGEMENT CHICAGO THEATRE, CHICAGO, IN EARLY OCTOBER...
FOLLOWED BY PRE-RELEASE "PROJECT PLAN PROMOTION" AT THE FOX THEATRE, ATLANTA, OCT. 26th
AND A TREMENDOUS TERRITORIAL SATURATION IN THAT AREA!... **SCHEDULED FOR NOVEMBER RELEASE.**
BACKED BY AN ALL OUT UNIVERSAL ADVERTISING PUBLICITY AND PROMOTION CAMPAIGN!

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Volume 68 • No. 11

AUGUST 29, 1962

HEADLINE HUNTERS OR MONDAY MORNING QUARTERBACKS

ACTUALLY WHAT does the movie-going public expect in reviews? Certainly not the smart alecky remarks that the papers' headline hunters carry in their reviews (if that's what they can be termed).

Take any one of these Monday morning quarterbacks and give them an opportunity to write or direct a movie—they would run breathless!

Not too long ago, a top-flight executive raised the devil with one of these "geniuses" and, after proving he was wrong, the critic was fired. Result:—Every picture this particular executive was associated with was slammed by three critic-friends of the mis-treated "genius" whether the films were good or bad. While other papers gave the pictures glowing reviews, the three continued to do injustices to the executive's pictures—even though they rolled up very satisfactory grosses.

In other instances, reviews are openly misleading and follow principles that point to more concern with "creative criticism" than fair evaluation of what's on the screen. These reviews may attract attention to themselves and serve the ego of the critic, but they cheat the paper who employs a critic to guide its readers with informative, objective reviews, and cheat the

reader as well.

Why distribution gambles with these so-called critics and pampers them with the luxury of private screenings just doesn't make sense.

This writer remembers opening days of features years ago in New York at the Roxy and the Strand, the Astor, the Capitol, Paramount and Rivoli, when the only way to get to see a picture was to be in New York by 10 a.m. Dashing from one theatre to another, grabbing a milkshake with Pete Harrison (the elder warhorse) and others, or skipping lunch altogether, was the rule rather than the exception—and yet no complaints were heard.

Let's stop pampering and get down to business-like methods!

The public is seeking entertainment, not art. Not that Hollywood's product is lacking in artistic touches, but art-type pictures play only about 20 per cent of the theatres in the U.S. Let the critics vent their need for literary recognition on these art films, and give major U.S. product the kind of reviews that it deserves. It's time we started acting like business executives and stopped being pushed around!

STOP WORRYING ABOUT OCTOBER!

SO SAYS a two-page advertisement from Walt Disney announcing the re-release, after seven years, of "The Lady And The Tramp" and another feature, "Almost Angels" as an unusual combination making up 93 minutes of fine entertainment. The latter is an appealing, live action feature with an interesting story, music, and comedy, about the Vienna Boy's Choir. We were privileged to see this and have no hesitations about recommending it to any theatre as a boxoffice smash at any time of year. Word-of-mouth for this one must be good, and the Disney organization is backing it with newspaper ads, tv (as only the Disney organization has accomplished) and theatre trailers, beautiful posters, recorded album music, plus special merchandising for related toys and books.

This is a pre-sold package that will do business at any time, during any season of the year—and, as the ad says, it is "REAL FAMILY ENTERTAINMENT." We think the following portion of the advertisement is worth repeating, because if you have the "goods," the public will buy. Here is what the ad says:—

Yes, Walt Disney's new concept of total family entertainment is scheduled for release this October. We choose not to heed the warning that this is a traditionally poor releasing time. We believe that we have the bold new approach that can stand tradition happily on its head. We have the enter-

tainment! We have the campaign! We have the know-how! Let's put it over! And once we do, can't you just see a succession of boxoffice attractions from Buena Vista every October?

Always willing to attempt the new and unusual, Walt now raises the curtain on total entertainment, combining cartoon magic, live action, comedy, music, color, drama and adventure, all in one wonderful program, a new concept in motion picture enjoyment from Walt Disney.

It takes guts to lay it on the line—but as we said before, you have to have the goods and here is the goods.

Don't be afraid to offer admissions returned 100 per cent—if your patrons aren't satisfied! They will be.

Even as we go to press, news is coming through that the Theatre Owners of America are offering Warner Bros. key booking coverage and special promotions in return for the early (Nov. 3) release of "What Ever Happened To Baby Jane?" with Joan Crawford and Bette Davis, which was scheduled for a 1963 release.

MOTION PICTURE EXHIBITOR extends its congratulations to Theatre Owners of America and Warner Bros. for attempting to ease the shortage of motion pictures for the theatres of the country. Everybody should cooperate!

NO ISSUE NEXT WEEK

MOTION PICTURE EXHIBITOR, as is its annual custom, will not publish next week to give a hard-working staff a well-earned vacation over the Labor Day week. But we'll be back with renewed vitality for the issue of Sept. 12.



**A TRILOGY OF SHOCK
AND HORROR!
...A NEW CONCEPT IN
MOTION PICTURES!**

"...and there was an oozing liquid putrescence
...all that remained of Mr. Valdemar." -- POE

"I had walled
the black
monster
up within
the tomb!"
-- POE

AMERICAN INTERNATIONAL presents

EDGAR ALLAN POE'S TALES OF TERROR

in **PANAVISION**® and **COLOR**

STARRING

VINCENT PRICE PETER LORRE BASIL RATHBONE

SPECIAL GUEST STAR

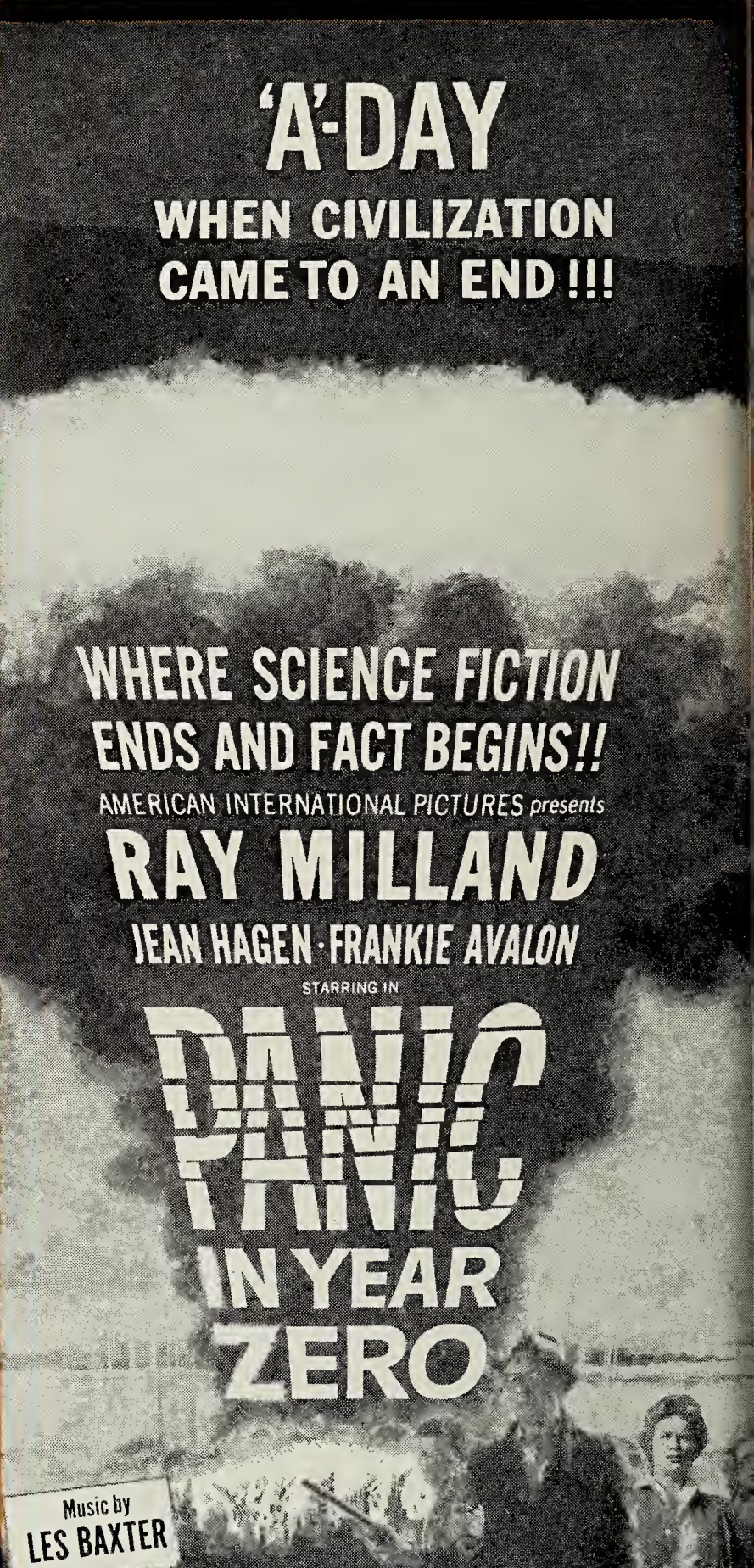
DEBRA PAGET

Produced and
Directed by

ROGER CORMAN

Screenplay
by

RICHARD MATHESON



**'A'-DAY
WHEN CIVILIZATION
CAME TO AN END !!!**

**WHERE SCIENCE FICTION
ENDS AND FACT BEGINS!!**

AMERICAN INTERNATIONAL PICTURES presents

RAY MILLAND

JEAN HAGEN · FRANKIE AVALON

STARRING IN

DANIC PANIC IN YEAR ZERO

Music by
LES BAXTER

"We're the new highway
patrol...dad... somebody
dropped a bomb
...crazy kick!"

What did
they do to
you baby
...what
did
they
do?

Produced by **LOU RUSOFF** and **ARNOLD HOUGHLAND** · Directed by **RAY MILLAND**
Screenplay by **JAY SIMMS** and **JOHN MORTON** · AN AMERICAN INTERNATIONAL PICTURE



American International

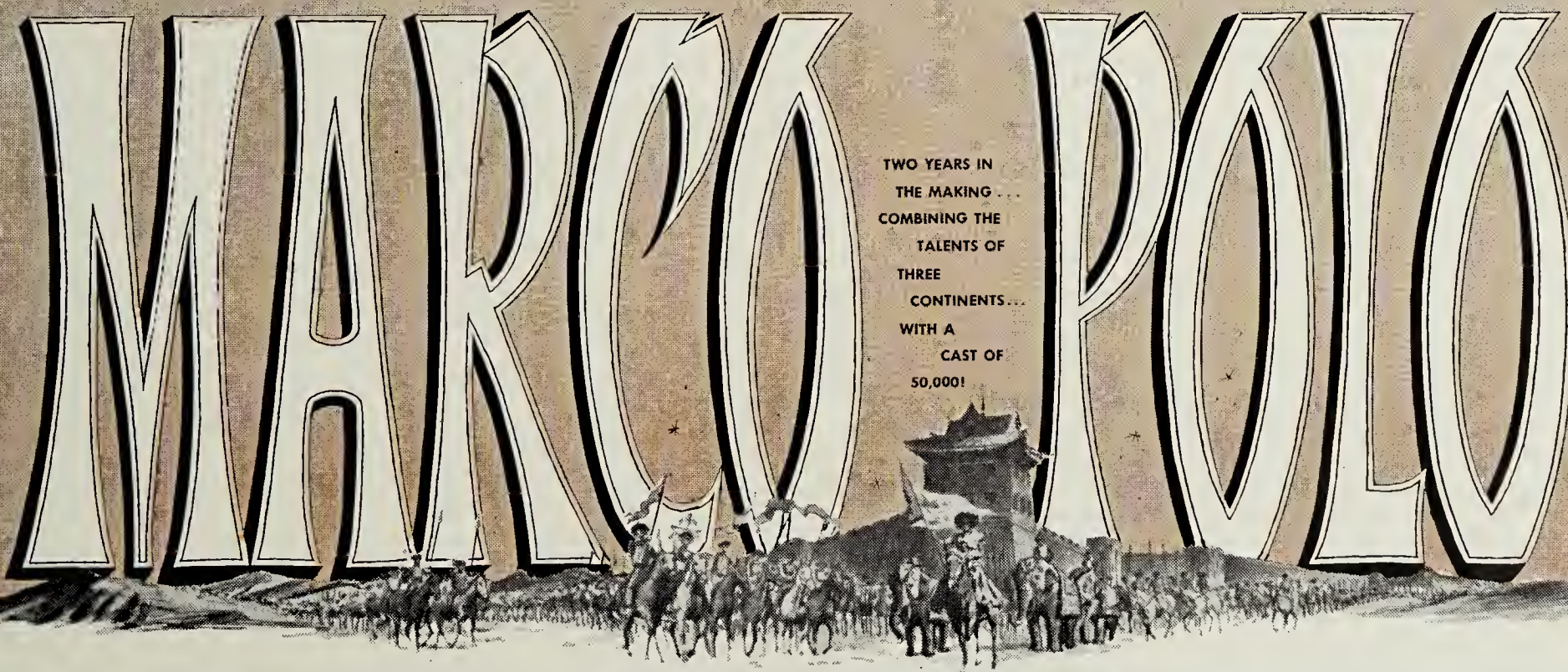


TAKES THE
GIANT STEP



IN THIS SUMMER OF 1962
AMERICAN INTERNATIONAL IS
PLEASED TO BRING YOU THREE
TOP BOX OFFICE ATTRACTIONS
...ALL WITHIN SIXTY DAYS

THE MIGHTIEST - THE BIGGEST IN '62 AND *American International* HAS IT!



TWO YEARS IN
THE MAKING
COMBINING THE
TALENTS OF
THREE
CONTINENTS
WITH A
CAST OF
50,000!

CINEMASCOPE AND COLOR

STARRING RORY CALHOUN

AND

YOKO TANI

DIRECTED BY

HUGO FREGONESE

A

PANDA FILM PRODUCTION



—STATEMENT—

BY NICOLAS REISINI

CHAIRMAN OF THE BOARD AND PRESIDENT OF CINERAMA, INC.

In view of the fact that there have been confusing reports recently in the trade press about Cinerama and its activities, I would like to state our present position so that no misunderstanding will arise.

We are not engaged in any negotiations calling for the production and release of any pictures in Cinerama prior to those already announced.

Cinerama is extremely happy to have been able to announce its recent agreement with George Stevens for "THE GREATEST STORY EVER TOLD", and Stanley Kramer for "IT'S A MAD, MAD, MAD, MAD WORLD".

Cinerama is also extremely pleased with the two pictures, "THE WONDERFUL WORLD OF THE BROTHERS GRIMM" and "HOW THE WEST WAS WON", which have been completed under our production arrangements with MGM.

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Mrs. E. H. Arnold, 56, wife of Earl H. Arnold, manager of Rialto, Allentown, Pa., died at her Allentown home. She was assistant manager of the theatre for 10 years.

Dr. Elsworth D. Cook, 64, who held the first patent on sound motion pictures and who worked as sound engineer for the first talking film, "The Jazz Singer," died in the Albany, N.Y., medical center hospital after a lengthy illness.

Hoot Gibson, 70, hero of early western films, died of cancer in Motion Picture Hospital, Woodland Hills, Cal. Starting as a stuntman, he appeared in an estimated 310 films. He retired in 1956 and lived on a Las Vegas, Nev., ranch. He is survived by his third wife and a daughter.

"Voyage" Injunction Denied

PHILADELPHIA—Thé McDade Drive-In lost its bid to secure an injunction against Buena Vista's sale of the film, "Bon Voyage," to a competing drive-in. The case aroused considerable local interest because of its unique nature, and the details are worth noting.

The local industry had been surprised when the McDade purchased Universal's "That Touch of Mink" at a hefty guarantee of \$4,000 for the Labor Day weekend after contracting for Buena Vista's "Bon Voyage" on percentage terms for the same playing time.

Customarily, distributors selling top features such as either of these two allow only a certain deduction for a second film, which ranges from \$150 to \$600 in this situation. Buena Vista objected to the arrangement on the ground that the \$4,000 "Mink" guarantee would naturally affect their net returns adversely. They proceeded to resell "Bon Voyage" to another drive-in in the area.

Michael Egnal, attorney and operator of the Bristol Theatre, was retained by the McDade. Buena Vista was represented by Theodore Vorhees, of Dechert, Price and Rhodes, Philadelphia, and Joseph Laub and Anthony Farinacci, of the company's home office legal department.

Judge Joseph Gold handed down the decision in favor of the distributor.

Goldwyn Dinner Attended By Leading Public Figures

LOS ANGELES—Ninety-four national and community leaders were on the Honorary Committee for the Samuel Goldwyn Testimonial Dinner, August 26; at the Beverly Hilton Hotel, Hollywood, according to chairman Y. Frank Freeman.

Encompassing top figures in the business, philanthropic, political, theatrical and social worlds, the group honored Goldwyn on the occasion of his 80th birthday anniversary and his 50 years of public service to the motion picture industry and to the community.

The occasion marked the first time so many leading citizens in the U.S. joined together to commemorate the contributions of a famed motion picture producer.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., AUG. 27

Trans-Lux Expansion Includes Rappaport

NEW YORK—Richard P. Brandt, president of Trans-Lux Corp., and Isador M. Rappaport, president of the Rappaport Theatres, Baltimore, Maryland, jointly announced that the four Rappaport Theatres have been acquired by Trans-Lux. The theatres include the Town, a 1,400 seat 70 mm theatre; the 2,000 seat Hippodrome, a landmark of downtown Baltimore; as well as two of the finest art theatres in the country, namely, the Aurora and Little.

The acquisition consists of long-term leases involving in excess of 3½ million dollars.

Rappaport has been a leading showman in Baltimore since August of 1931, and his son, Robert Rappaport, has served as vice president-treasurer of Rappaport Theatres for the past eight years. Their future plans in Baltimore will be announced shortly.

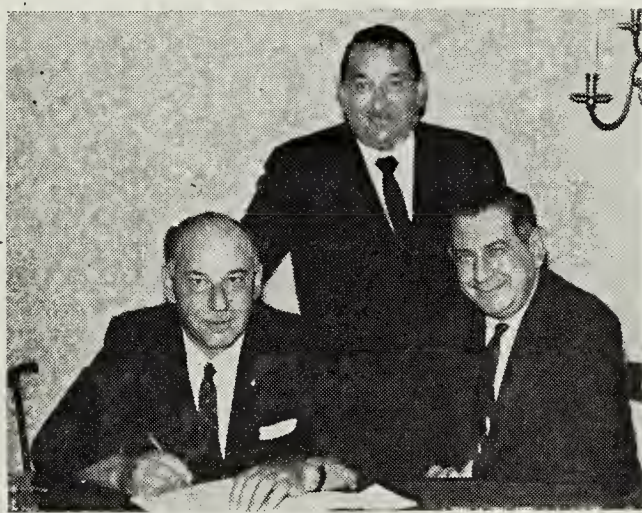
Brandt has announced that the operation of the four Baltimore theatres will be under the direction of Thomas E. Rodgers, vice president of Trans-Lux. Ed Rosenfeld, who has been up until the present, district manager of the three Trans-Lux Theatres in Washington, will assume the supervision of both Washington and Baltimore territories.

Brandt stated that the investment by Trans-Lux in downtown Baltimore was prompted by the gigantic urban redevelopment plans presently under construction. In connection with the current modernization of downtown Baltimore, Brandt stated that the four new Trans-Lux theatres would be restyled and fully modernized to provide the finest comfort and beautiful atmosphere for the movie goers of the city.

MGM Ups Formato

NEW YORK—Louis Formato has been appointed MGM assistant general sales manager, succeeding Burtus Bishop, who resigned.

Formato previously held the post of southern division sales manager in Washington, D.C., and began his career in 1941 in the Philadelphia branch.



Embassy Pictures, continuing its world-wide expansion program, recently appointed International Film Distributors, Ltd., Toronto, as exclusive distributor of its product throughout Canada. Signing the contracts are, left to right, N. A. Taylor, president, IFD; Joseph E. Levine, Embassy president; and Leonard Lightstone, Embassy vice-president in charge of international sales.

NG Earnings Climb Sharply In Quarter

LOS ANGELES—Earnings of National General Corp. increased sharply in the fiscal 1962 third quarter, ended June 26, to \$638,363, or 22½ cents a share on the 2,830,363 common shares outstanding at the end of the period, it was announced by Eugene V. Klein, president. The recent 13 week earnings, which included a non-recurring gain of \$226,606, marked an increase of 458 per cent over year-earlier net income of \$114,306, equal to four cents a share on the 2,816,247 shares then outstanding.

Excluding the non-recurring gain, as well as net gains from theatre dispositions, net income from operations only for National General showed an even greater increase in the just-ended quarter over comparable 1961 income, totaling \$410,140, against \$37,753.

The increased earnings of the recent three months helped boost net income for the first nine months of fiscal 1962 to \$1,939,710, or 68½ cents a share, which compares with \$736,470, or 26 cents a share for the corresponding period last year. Net income for the 1962 nine months included non-recurring gains of \$411,270 from the first quarter sale of a motion picture production and equipment, plus \$226,606, was a net gain from the sale of leaseholds and equipment at Pacific Ocean Park.

Net income from operations alone in the just-completed nine months totaled \$1,284,441, as against \$479,355 a year ago.

Fox Promotes Two

NEW YORK—Donald A. Henderson, treasurer and secretary of 20th Fox, has been elected financial vice-president, a new post, it was announced by president Darryl F. Zanuck. Francis T. Kelly moved up from assistant treasurer to treasurer.

Exhibs Fight Wage Report

NEW YORK—Emanuel Frisch and Martin H. Newman, co-chairmen of the New York State Motion Picture Theatre Owners minimum wage committee submitted a memorandum denouncing the report of the general industry minimum wage report submitted to the industrial commissioner on the requested exemption of theatre employees from the new ruling.

The eleven page memorandum pointed out that in failing to recommend minimum wage rates for motion picture theatre employees in the "youth" and "aged" categories below the new minimums, the board had disregarded the intent of the legislative and executive branches of the State of New York and had failed to consider and properly evaluate the evidence submitted by the motion picture industry.

In requesting a further hearing, the Wage Committee said that if their protest is in vain, that they would take additional steps to prevent the measure, which they say will force added theatre closings in New York state, presumably petitioning the Governor and Legislature to act on the situation.

Zanuck Warns Of \$25 Million Loss

Grant And Gimbel Named New Fox Execs; Directors Vote 'No' On Semi-Annual Dividend

NEW YORK—Darryl F. Zanuck, 20th Century-Fox president, made his first report to the company's board of directors since becoming president on July 25, and received the unanimous endorsement of the board. Mr. Zanuck outlined the state and problems of the company, as well as his plans for the future.

The film executive, having completed the final editing of his \$10,000,000 D-Day epic, "The Longest Day" in Paris, arrived in New York to take up his full-time responsibilities as president.

From the date of his election, he has personally, and through an assigned task force, been making exhaustive studies of the company's operations.

Also announced at the board meeting was the election of Arnold Grant as chairman of the executive committee of the board and the election of New York businessman Adam Gimbel as a director of the corporation.

The meeting began at 3 P.M. and lasted until 6:30 P.M. The full membership of the board heard Zanuck read a lengthy report which detailed the company's current situation and included Mr. Zanuck's recommendations for a new program and policy for 20th Century-Fox.

In his report, Zanuck said of his election: "There were reports that this was a victory of the Zanuck faction over other factions. I do not regard it as such but hope that it marks the end of factionalism, the beginning of a thoroughly harmonious relationship within the Board of Directors, and proves to be in the not-too-distant future—a victory for the corporation."

He said, "The corporation is not in a healthy condition. The decline from prosperity and leadership has been five years in the making. Prompt action to reverse this trend is a necessity."

He said the four years, 1958 to 1961 inclusive, showed a deterioration in all major phases of the company's operations.

"Operations results for the four years are most significant. They reveal losses from the manufacture and distribution of films and films for T.V. amounting to \$66,200,000, including a loss of \$40,000,000 in 1961 alone," he said.

He said "we have inherited a momentum, but unfortunately, it is all downwards. We must stop the decline this year. Once stopped, we can shift gears and start to move ahead in 1963."

He told the board "I believe that your corporation's net losses for the entire year 1962 will approximate \$25,000,000. This figure includes expected losses of \$14,000,000 on special items, after giving allowance for all anticipated net operating results and tax refund credits.

These projected special items consist of write-offs and reserves which will clean your Company's books of unrealistic inventory values of films and stories and will fully reserve against bad debts and aged accounts receivable. Thus once and for all the path will be cleared for each future year, beginning with 1963, to stand on its own feet un-

Gov't Postpones MCA Trust Hearing To Oct.

HOLLYWOOD—Postponement of MCA's pleading to the Government anti-trust suit to Oct. 1; and postponement of the hearing on a temporary injunction to Oct. 15 indicated that plans for a Consent Decree were in progress.

Leonard Posner, U.S. antitrust lawyer, has returned to Washington for talks with Lee Loevinger, Justice Department anti-trust division head, and his chief, Attorney General Robert Kennedy.

Meanwhile, the Government's restraining order issued when the case was filed remains in force.

There was "no comment" on an appeal made by the Hollywood AFL Film Council to the Government for aid in solving the growing unemployment problem by permitting MCA to proceed with plans for major feature production at Universal studios.

Judgment Against Astor

NEW YORK—Cinemat, S. A. entered a judgment in the New York County Court here against Astor Pictures International and three individuals associated with it, claiming default amounting to nearly a million dollars.

Cinemat, who had loaned Astor money on the controversial Italian import, "La Dolce Vita," claimed that \$944,613 was owed to it by Astor and the three individuals—George F. Foley, Franklin F. Bruder, and Everett N. Crosby.

According to the claim, Astor Pictures gave Cinemat 12 promissory notes in January of 1962 endorsed by Foley, Bruder, and Crosby, which were to be paid beginning March of this year. The judgment in default entered in court claimed that Astor had defaulted on the fourth payment.

plagued by the past.

He said "recognition must be taken of the fact that while many assets must be written down, a number of other assets having no book cost, low book cost, or costs greatly reduced by depreciation have value much greater than book."

He also asked the directors for full authority to organize a complete television department for producing shows for television and to establish a talent program.

Zanuck said "it may be that we cannot translate such operations into profit before the calendar year 1964."

He said that "though capital assets worth millions of dollars had gone to pay for huge operational losses, that Fox is still a very wealthy company. Its current tight cash position will be relieved greatly in the year and a half ahead as "The Longest Day" and "Cleopatra" translate from inventory into cash. We will end this year with adequate reserves against story and film inventories so that we will not in the years ahead be plagued with unusual write-offs.

In another development, the directors voted to omit the company's semi-annual dividend, which had been paid at two per cent in stock for the last year and a half. The loss for the first half of 1962 of over \$12 million compared with a slight profit of \$12,326 shown in the corresponding period of last year.

Hyman Sees 71 Pics In Sept.-Dec. Span

NEW YORK—Edward L. Hyman, vice president, American Broadcasting - Paramount Theatres, at a trade press conference at the PT home office, announced that his latest compilation "in the interest of an orderly distribution of quarterly product throughout the year, showed there would be 71 pictures released from September through December.

A breakdown shows Paramount with five, two of them reissues; 20th-Fox, eight plus an "exploitation package to be announced"; United Artists, 15; Warners, seven, two of them reissues; Columbia, seven; MGM, seven; Buena Vista, three; Universal, five; Allied Artists, two; American International, five; and Continental, seven. Others may be added to this list.

Hyman said he had assured the distributors that if they were given quality product throughout the year exhibitors could be counted on to meet with all exhibitors in their areas, plan a drive to increase attendance and execute it with every trick of showmanship at their command.

He urged exhibitors to give distributors every cooperation possible and demonstrate their ability to put the product made available over; and to cooperate in the development of new faces. He stated that he made "Greater Attendance" the theme of the new release schedule and added that "greater grosses do not necessarily reflect greater attendance, but greater attendance always results in greater grosses."

Following Hyman's disclosure of the release schedule for the final quarter, Embassy announced it would contribute 15 pictures to the list of productions to be released in the final four months of 1962.

Variety Appointments Made

SAN FRANCISCO—Rotus Harvey, Variety Clubs International Chief Barker, announced that the following appointments have been made: Phil Stone, Toronto; Harry Kodinsky, Pittsburgh; Nat Nathanson, Chicago; Lloyd Ownbey, Los Angeles; and W. M. Brizendine, Baltimore, international representatives; Robert L. Bostick, Memphis, international representative at large; George Eby, Pittsburgh, chairman, international charities committee; Jack Beresin, Philadelphia, chairman, Humanitarian Award committee; and James Balmer, Pittsburgh, ceremonial officer.

145 Theatres For Liston Bout

NEW YORK—Martin W. Smith, president, Graff, Reiner and Smith, owners of the closed circuit TV, radio and motion picture rights to the Patterson-Liston heavyweight championship fight from Comiskey Park, Chicago, on Sept. 25, announced that over 145 of the 249 locations set to show it are motion picture theatres.

Circuits are prominently represented, with Loew's having 24 theatres set; Stanley Warner having 25; and RKO Theatres, 15.

Detroit Fox to Korman

DETROIT—Saul Korman has taken over the 5,000 seat Fox from the Woodmont Corporation. The house had been operated successively by National Theatres, Woodmont and Arthur Robinson.

Boasberg Holds Para. National Sales Meet

NEW YORK — Paramount Pictures' first national sales meetings under the direction of Charles Boasberg, newly appointed vice-president and general sales manager, was held at the New York home office with regional sales managers from throughout the U.S. and Canada attending.

Heralding one of the most important product line-ups in the history of the company, the meetings focused on sales and merchandising plans for the coming Fall and Winter release period.

Regional sales managers attending were: John G. Moore, Boston; Herb Gillis, Washington; Gordon Bradley, Atlanta; Richard Frank, Chicago; H. Neal East, Los Angeles; and Mickey Stevenson, Canada. Alfred Taylor, Dallas division manager who has just been named Western and Canadian sales manager, also attended.

An important phase of the meetings was devoted to discussion of forthcoming merchandising plans, directed by Martin Davis, director of advertising and publicity, and Joseph Friedman, assistant director of advertising and publicity.

Release and merchandising discussed during the two-day series of meetings included those for Melville Shavelson's "The Pigeon That Took Rome," starring Charlton Heston and Elsa Martinelli; Hal Wallis' "Girls! Girls! Girls!," starring Elvis Presley; Jerry Lewis' "It's Only Money"; Hal Wallis' "A Girl Named Tamiko," starring Laurence Harvey, France Nuyen and Martha Hyer; Jack Rose's "Who's Got The Action?," starring Dean Martin and Lana Turner; and "Wonderful To Be Young," starring Cliff Richard.

Special attention was also paid to the re-release "specials" being backed by all-new merchandising campaigns: Alfred Hitchcock's "Rear Window," and William Wyler's "Roman Holiday."

Art Exchange For D.C.

WASHINGTON, D.C.—Sam Speranza has announced the opening of Box-Office Attractions, Inc., with headquarters in Suite 661, Warner Building, here.

The regional distributing company will specialize in art, specialty and exploitation product covering six exchange territories: Washington, D.C., Detroit, Cleveland, Cincinnati, Indianapolis and Pittsburgh.

Initial product includes Audubon Films' three new releases, "I Spit On Your Grave," "Sweet Ecstasy," and "Playtime."

Speranza was formerly an executive with the Stanley Warner Corporation and has long been associated with all phases of the motion picture industry.

Burtus Bishop to Retire

NEW YORK—Burtus Bishop, Jr., Metro-Goldwyn-Mayer assistant general sales manager, is retiring from the company after 36 years of service, it was disclosed.

Bishop began his association with MGM in Oct. 1926, as a salesman in the Charlotte branch. On June 10, 1936, he became branch manager in Charlotte. On January 1, 1941, he became district manager in Kansas City. On May 12, 1947, he was promoted to Midwest division sales manager headquartered in Chicago, and on Dec. 23, 1957, he was appointed assistant general sales manager here.

Bishop is leaving shortly for a Florida vacation. From there he will decide his plans for the future.

TOA Product Committee Guarantees Playdates For First Rush Release

Community Antenna Deal Discussed In Pay-TV Town

HARTFORD, CONN.—The Board of Selectmen of Hamden, Conn., has received a proposal from Community TV Systems, Inc., of New Haven, offering TV programs piped through a cable into homes.

The coaxial cable would allow home owners to receive many channels without a rooftop antenna, the telephone company to string cables on utility poles from which residents can connect to their TV sets for a \$15 installation fee and estimated monthly charge of \$3.

The town, in return for permitting the unit to function, would receive five per cent of the gross revenue from subscriptions and would be afforded free connections for all schools.

Italian Lab Strike Ended

ROME, ITALY—The wildcat strike of workers at Rome laboratories which threatened to delay prints for the Venice Film Festival ended after 10 days of work stoppage.

Union representative meeting with Italian producers and ANICA agreed to discuss terms of a new contract beginning the first of the year instead of August, 1963, when the contract would normally expire. In addition, the laboratories have obtained an indemnity corresponding to a minimum payscale of 100 hours, and a wage raise for the workers of 200 lire a day. These increases and when the new contracts enter into discussion in January.

"Boccaccio" Cinema-I Smash

NEW YORK—Joseph E. Levine's "Boccaccio '70," smashing all East Side box-office records, has passed the quarter-million-dollar mark at New York's Cinema I-Cinema II.

NEW YORK — The Theatre Owners of America, with the cooperation of Warner Brothers, launched a "Hollywood Preview Engagement" merchandising plan to meet the product needs of the nation's theatres.

The first picture selected for the plan is Warners' "What Ever Happened To Baby Jane?," Bette Davis-Joan Crawford starrer, the release of which has been advanced from February, 1963, to November 3.

The TOA Product Committee stated, "The nation's leading circuits and independents, representing the overwhelming majority of theatres throughout the country, are combining forces for the first time to put all their resources behind the new exhibition policy."

Success of the plan will give the TOA Product Committee strength to make similar arrangements with other companies to alleviate the product shortage in the so-called off-seasons, such as the pre-Thanksgiving period when the Warners release will now be available.

TOA leaders said it was important that exhibitors not only participate in the program but "give it their utmost in merchandising for top boxoffice returns."

Nat Fellman, chairman, TOA Product Committee, and members Matthew Polon, John Murphy, Ben Joel, Salah Hassanein, Sidney Deneau, Daniel Polier, Bernard Levy, Edward Stern and Robert Hossee met with Warners' vice president Ben Kalmenson and Morey "Razz" Goldstein, head of Warners distribution, on the plan.

"The Warner reaction to the committee's presentation was enthusiastic and spontaneous," Fellman said.

The "Hollywood Preview Engagement" program pledges guaranteed playdates in every key town in the U.S.A.; all engagements to receive special consideration as to extended playing time; concerted and combined drive by theatre advertising heads; theatre ad heads will work with the distributor's advertising department towards a major campaign; use of cross-plug trailers in all first runs; use of

(Continued on page 16)



Announcing "Hollywood Preview Engagement" program, which exhibitors will initiate with "What Ever Happened To Baby Jane?," a Seven Arts-Associates and Aldrich Production for Warner Brothers were, left to right, Benjamin Kalmenson, executive vice-president, Warner Brothers; Matthew Polon, of Product Committee of Theatre Owners of America; Morey (Razz) Goldstein, Warners general sales manager; Nat Fellman, TOA Product Committee chairman; Eliot Hyman, head, Seven Arts; and Albert M. Pickus, TOA board chairman.

Fox Says String Of Block-Busters Ready As New Sales Drive Kicks Off

NEW YORK—Inauguration of the 20th Century-Fox New Horizons Drives in the U. S. and Canada was announced by general sales manager Glenn Norris.

Spanning a period of four months, starting immediately and running through the end of this year, the drive, Norris stated, "is a means of demonstrating our appreciation, in a material way, for the wide-spread spontaneity of the exhibitors own initiation of 'Book 20th-Fox' movements and for their resolutions expressing confidence and support of the new administration headed by Darryl F. Zanuck as president and Spyros P. Skouras as chairman of the board.

"The New Horizons Drive," Norris added, "is being supported by the domestic release of the finest box office pictures this company has made available in any similar period of time.

"We make that statement advisedly and in the firm confidence that it will be supported with box office performances. Each of the pictures to be released in the next four months has been pre-tested before paying audiences at sneak previews held at representative theatres in most of the domestic markets."

In his statement, Norris also said: "We are fully cognizant of and sincerely grateful for the pledges made by TOA, Allied and other independent national and sectional exhibition units, exhibitors big and small, collectively and individually, and the responsibility this unprecedented movement entails for 20th Century-Fox.

"Mr. Zanuck, in his statements, has dedicated 20th Century-Fox to the creation and release of quality theatrical motion pictures.

"No time is being lost in inaugurating the availability to exhibitors of that type of mass-appeal, quality product.

"In the past several weeks the home office and our branch offices in the U. S. and Canada have received an avalanche of letters from the exhibitors expressing their elation over Mr. Zanuck's election to the presidency of this company and their support of the administrative policy he outlined and is personally inaugurating."

He said that, "The personnel of this company's distribution organization during the New Horizons Drive is dedicated to working with exhibitors in every possible manner, with exploitation of every available means and inventiveness necessary to achieve its objectives."

Norris pointed out that to assist both exhibitors and the field sales personnel in "clearing the decks for a continuing flow in 1963 of quality attractions we are placing in release in the next four months a succession of 'block-busters' whose entertainment mettle have been put to the acid test of audience reaction at previews in most of our territorial markets in this country."

Norris qualified his confidence in the capacity of those productions to effect a maximum patronage of the domestic potential with an optimistic report on current Fox bookings.

Seadler Back from Spain

NEW YORK—Silas F. Seadler, Metro-Goldwyn-Mayer's Eastern Advertising Director, has returned from a three week business-vacation trip in Spain.

Union Film Distributing Goes To M.J.P. Internat'l

NEW YORK—J. Jay Frankel, President of the M.J.P. International Corp., announced the completion of negotiations for the purchase of the controlling stock interest of Union Film Distributing Company, Inc. Included in the transaction was the controlling interest in Art in Motion Pictures, Inc., a subsidiary of Union, and a substantial interest in Brigadier Film Associates, Inc.

Frankel, in announcing the acquisitions, stated that there would be no changes in the present management of any of the film companies. Peter Horner, president of Union, and Phil Levine, vice president, will continue in their present capacities. A similar agreement was reached with Erwin Lesser and Herbert Gelbspan, the management team of Brigadier.

Union Films, until the recent and untimely death of Ed Kingsley, served as the releasing organization for Kingsley International, and is a pioneer in the foreign film market.

N.O. Ad Jobber Upheld

NEW ORLEANS—The Federal Court of Appeals for the Fifth Circuit has sustained a preliminary injunction granted to The Poster Exchange, local jobber of film advertising materials and accessories, compelling National Screen Service to continue to do business with the local firm.

The Court also declined to dismiss an anti-trust injunction suit filed by the local jobber against NSS, noting that this would put Poster Exchange out of business without trial. Consequently, NSS is required to continue to do business with Poster Exchange until the suit is adjudicated.

Decca Net Earnings Up

NEW YORK—Consolidated net earnings of Decca Records Inc., including results of operations of its subsidiary Universal Pictures Co. Inc. for six months ended June 30, 1962, amounted to \$3,313,972, equal to \$2.17 per share on the 1,527,401 outstanding shares of capital stock.

Independents In On New Cinerama Plans

NEW YORK—Arthur B. Krim, president, United Artists, and Nicolas Reisini, Cinerama president, announced at a press conference at Loew's Cinerama an arrangement whereby independent producers releasing through UA will film big pictures in the process.

George Stevens and Stanley Kramer are among the first to make their latest attractions for the giant screen under the UA-Cinerama agreement; Stevens with his "The Greatest Story Ever Told"; and Kramer with "It's A Mad, Mad, Mad, Mad World."

Krim said that "the decision by Kramer and Stevens and the marriage of these two great talents to the Cinerama process certainly must be regarded as a milestone in the development of the motion picture industry."

Reisini added that "the fact that the two most outstanding producers have chosen Cinerama as their cinematographic expression is a great compliment to the efforts which Cinerama is continuously making."

Stevens, speaking for Kramer as well as for himself, explained the decision to embrace Cinerama, citing the great scope the process provides in presenting a story on the screen. He said he had "waited 10 years" to make a picture in Cinerama.

Stevens screened footage from the Kramer picture as well as some test footage made by him in the Cinerama process.

While terms of the UA-Cinerama agreement were not disclosed, Krim made it clear that "it is not a co-production agreement like the one with MGM."

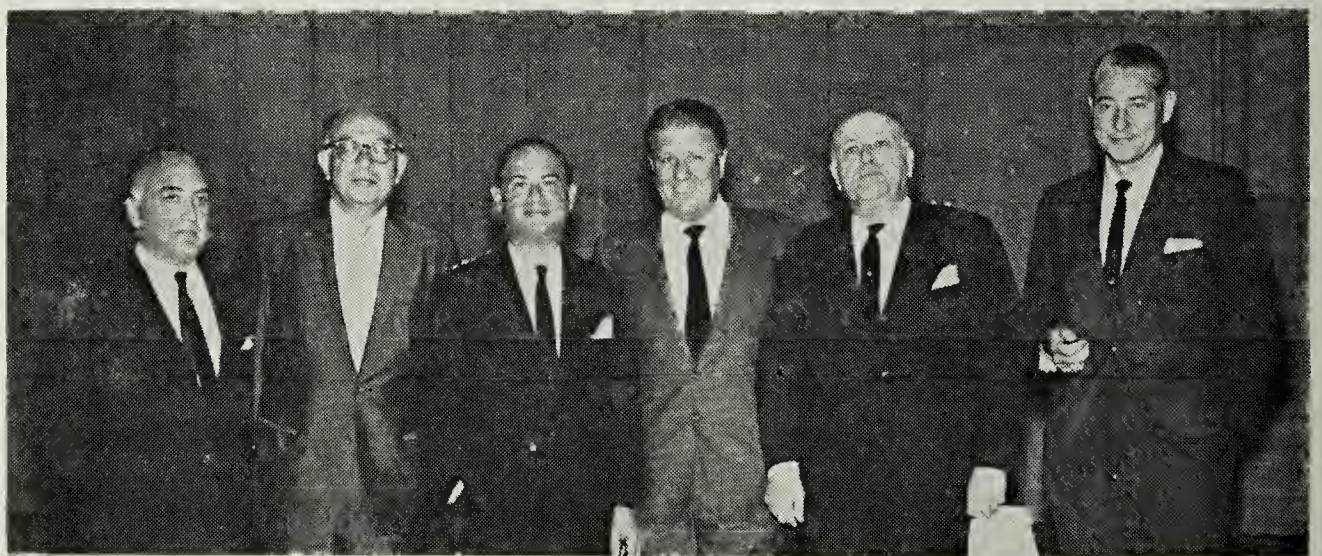
"The Greatest Story Ever Told" is slated to start Sept. 24 on location in the Southwest on a six-month shooting schedule. It is estimated that it will cost only five per cent more to make it in Cinerama.

The Kramer picture has been in production in Ultra Panavision 70. This footage will be converted to the Cinerama process.

Krim revealed that Arnold M. Picker, UA executive vice-president, had engineered the UA-Cinerama agreement after studying the feasibility of having UA's independent producers making films in the process.

German Award to "Power"

NEW YORK—Paramount's "The Power and The Glory," starring Laurence Olivier, has been awarded a "Seal of Special Merit" by the German Valuating Board. This coveted citation is presented to only about two per cent of all films released annually in Germany.



A new era in motion picture entertainment was ushered in recently when officials of United Artists and Cinerama, Inc., revealed at a press conference at Loew's Cinerama on Broadway, plans to produce several films in Cinerama. Seen from the left, are Arthur B. Krim, United Artists president; Max E. Youngstein, executive vice president of Cinerama, Inc.; Robert S. Benjamin, chairman of the UA board; producer-director of "The Greatest Story Ever Told", George Stevens; Nicolas Reisini, president, Cinerama, Inc.; and Arnold M. Picker, UA executive vice president.

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A NEW JOY HAS COME TO THE SCREEN...AND
THE WORLD IS A HAPPIER PLACE TO LIVE IN!



JACKIE GLEASON AS * GIGOT

* Pronounced GEE-GO



A SEVEN ARTS
PRODUCTION
IN COLOR BY DE LUXE
WITH
KATHERINE KATH
PRODUCED BY
KENNETH HYMAN
DIRECTED BY
GENE KELLY
SCREENPLAY BY
JOHN PATRICK
ORIGINAL STORY AND
MUSIC COMPOSED BY
JACKIE GLEASON
A 20TH RELEASE
CENTURY-FOX

THE FALL ATTRACTION AT RADIO CITY MUSIC HALL
AND THE FINEST THEATRES THROUGHOUT THE WORLD

AMPA Now Readying Exhib. Services Div.

NEW YORK—A special department has been set up by the Associated Motion Picture Advertisers to be called the "Exhibitor Services Division," it was announced here by Ted Arnow, president of the AMPA.

The avowed purpose of the new division will be "to help exhibitors promote the theatre," the announcement stated.

Chairman of the new services division, Melvin L. Gold, envisions the new AMPA group performing both independently and in conjunction with other theatre organizations in aiding and advising exhibitors in their local public relations programs.

Arnow, of Loew's Theatres, in making the announcement, noted that it was of extreme importance that the exhibitors be impressed with the need for maximum advertising, publicity, and exploitation support at the local level for each picture, not just the "blockbusters," on the premise that this intensified campaign not only adds to the national campaign accorded the attraction, but at the same time calls attention to the individual theatre as the purveyor of entertainment.

The announcement also said that the purpose of the division would be an attempt to revitalize the image of the theatre on the local level as a center of entertainment and a moving force in the community.

Initial steps have been announced in the formation of the new division.

A monthly Bureau will be set up to entertain the requests of theatre organizations for speakers to appear at their conventions and other gatherings, to speak in behalf of advertising, publicity and exploitation in the motion picture industry.

A monthly newsletter will be compiled, reflecting the suggestions and activities of exhibitors, advertising and publicity men, etc. Methods and techniques that have been tried and proven will be passed along to all exhibitors in an attempt to establish a "co-operative exchange of ideas. Also, the AMPA, through the new division, will offer its services to all theatre organizations to aid in their theatre public relations programs.

Gold said that the exhibitor services division would be functioning in a very short period of time. The division, in addition to chairman Gold, is comprised of David A. Bader, Eldorado Films, Inc.; Al Floer-sheimer, Theatre Owners of America, Inc.; Mel Konec-off, MOTION PICTURE EXHIBITOR MAGAZINE; Gordon White, Motion Picture Assoc. of America, Inc; Charles Powell, Columbia Pictures Corp.; and Ted Arnow.

Hamat to Montreal

NEW YORK—Morris Hamat, United Artists salesman in Montreal, has been promoted to Montreal branch manager, effective Sept. 3, it was announced by James R. Velde, UA vice president. Hamat succeeds Samuel Kunitzky, who was promoted to Toronto branch manager.

Hamat will be directly responsible to George Heiber, supervisor of all UA branches in Canada. The Montreal office is in UA's Eastern and Canadian division, which is managed by Gene Tunick.

Yonkers Kimball to Herman

NEW YORK—Joseph Herman, now operating the Starr, Brooklyn, with associates, has taken over the Kimball, Yonkers.

An extensive renovating job will make the Kimball a modern theatre with many innovations planned.

The NEW YORK Scene

By Mel Konec-off

EDWARD L. HYMAN, vice president of American Broadcasting-Paramount Theatres, once again had an elaborate and extensive report to make on his efforts to obtain orderly distribution for exhibitors from the major distributors and the work covering product between now and the end of the year is the most distinctive to date. The new release schedule has as its theme "Greater Attendance."

Said Hyman, "We are sure that producers, distributors and exhibitors will agree that it is a matter of continuing importance to improve attendance. Greater grosses do not necessarily reflect greater attendance but greater attendance always results in greater grosses."

To promote this theme, Hyman pointed out that he asked the distributors to designate at least two pictures for special promotional treatment, both in the release schedule and at the grass-roots level in a fourth quarter drive. He believed that such year-end business building drives should enable the industry to make the best possible showing by the year end. He thought that this year's fourth quarter will give many a chance to recover ground lost over the year. In his desire to see more pictures released during the fourth quarter, he has been working on distributors for added releases and he reported that several have agreed to add releases which should boost the number of pictures in the period. He reported that over a two-week period in July, he held separate luncheon conferences with the sales and advertising managers of the distributors and members of their staffs.

As in the past, Hyman stressed the need for quality pictures at Labor Day and he also made the point that quality pictures released at Thanksgiving could play until Christmas releases become available. He recommends that his theatres and affiliates book summer releases close to Labor Day so that they can be stretched out to encompass the lean period that normally follows while Thanksgiving films are slotted in earlier and stretched into longer playoffs again to make up for lean offerings.

A book, which will be distributed to interested exhibitors as well as representatives of the studios, distributors and producers, is most handsome. Divided into twelve sections, there is one for each of eleven distributors plus one for Embassy Pictures. Every section is introduced by a gate-fold tab page, the inside of which is devoted, in most instances, to two releases designated by the distributor for special promotional treatment in all-out campaigns at the local level.

Hyman took the occasion to announce that this year the Northern and Southern AB-PT theatre affiliates will meet in New York City on Dec. 4, 5, 6. Particular attention will be given to the releases of next year's second quarter which were a disappointment in 1962. Special attention will be devoted to the younger executives as part of a manpower development move.

The executive welcomed the TOA-Warner promotion announced earlier, opining that this type of activity would prove helpful to exhibition and he was all for any move that meant increased attendance. As regards re-issues, Hyman welcomed the good ones rather than playing new features which were "just celluloid" but he did hope that money realized by the distributors in the re-issues would be used to further new production.

The release schedule showed that September should have twenty films for release, October, 17 plus; November, 17; and December, 17. Additions are quite possible. Paramount will have five out of which two are reissues; Fox, eight plus an exploitation package; UA, fifteen; Warners, seven of which two are reissues; Columbia, seven; MGM, seven; Buena Vista, three of which one is a re-issue; Universal, five; Allied Artists, two; American International, five; and Continental Distributing, six and one re-issue; Embassy did not provide any releasing period for its films.

Aside To Richard Weaver: Thank you for your note catching us on the mis-statement that the Gateway Playhouse, Bellport, L.I. was the only one built as a summer theatre in the last fifteen years. This we got from owner and president Harry Pomeran and may have been wishful thinking on his part. In our memoirs, we shall indeed include the Sharon Playhouse, Sharon, Conn., which we built as a SUMMER theatre in 1955 according to you and which shall further be prominent because Bradford Dillman served time there. Incidentally, your background was quite interesting.

PARTING NOTE: Eugene Pleshette, managing director of the Brooklyn Paramount, which last week closed its doors, had a touching farewell ad in the local papers thanking the people of Brooklyn who have attended the 4,000 seat house which was taken over by its landlord, Long Island University, for expansion of its teaching facilities. The theatre was opened in 1928 and was constructed to take special advantage of the arrival of sound in pictures.

BOOKING NOTE: Ruth Loewenthal, formerly with RKO and Loew's Theatres, is now head booker for Desilu Film Distributing Co.

Maryland House To TOA

WHEATON, MD.—John G. Broumas and Ira Sichelman have enrolled their new Wheaton Plaza Playhouse, in the Wheaton Plaza Shopping Center in Wheaton, Md., a suburb of Washington, D.C., in both the Maryland Theatre Owners Association and Theatre Owners of America, it was announced today by TOA's New York headquarters.

The 600-seat theatre opened last month. Broumas is president of the Maryland unit, and an assistant to the president of TOA.

Mills to Schine Ad Post

NEW YORK—The promotion of Sam Mills from Kentucky division manager to assistant to the director of advertising and publicity for the Schine Circuit was announced by Bernard Diamond, general manager for the chain. Mills will assist Sy Evans, director of advertising and publicity.

Mills, who will headquarter at the company's executive offices in Gloversville, New York, joined the Schine Circuit in 1958 as manager of the Strand Theatre in Delaware, Ohio, and is a 20-year veteran in exhibition.



LONDON Observations

by Jock MacGregor

THE CINEMATIC EVENT of the week was the world premiere of James Woolf's "Term of Trial", Britain's official entry for the Venice Film Festival, at the Warner. It should be a strong challenger for top honors. From the seamy side comes its story line of an idealistic schoolmaster, forced to work in a dreary provincial blackboard jungle and finding himself being accused of indecently assaulting a pupil. A "must" for the discerning, it nevertheless has strong popular appeal. It is really meaty drama expertly presented.

Laurence Olivier and Simone Signoret are the names and even if it has been queried as to whether they are correctly cast—this will be a talking point and selling angle in itself—they give impeccable performances. The picture, however, is completely dominated by newcomer Sarah Miles as the teenager. Attractive and smoulderingly sexy, she is an important find.

Rank's annual accounts will be a month late this year. However, in the Rank letter to Bush-Rank Cintel shareholders giving details of the take-over bid—four Rank 'A' Ordinaries for 5 Cintel Ordinaries—it is estimated that Rank profits will be some \$1,250,000 lower at \$16,800,000. Profits from exhibition, production and distribution are reported to be slightly down for the year. Manufacturing interests also had a difficult time. Miscellaneous activities have showed a marked improvement but not sufficient to offset the falls in other divisions.

Almost every plane seems to bring more stars for Carl Foreman's "The Victors". Following on Eli Wallach and Jean Moreau came the lush Rossano Schiaffino who shines in MGM's "Two Weeks in Another Town" came from Italy. Vincent Edwards was news and several papers reported that he appeared to think that the regular airport Sunday visitors were there to welcome him. He was soon disillusioned.

An excuse for a further press reception was the arrival of George Peppard and George Hamilton. How good it is to see Ken Green handling the publicity for Carl. There is no better studio publicist and he has been wasted for far too long hidden away in the backwaters of distribution exploitation. Welcome back, Ken.

The seconds are out of the ring and no holds are being barred in the first big heavy-weight battle of the mass releases backed by extensive newspaper and tv advertising. On my right we have Disney's "Bon Voyage" weighing in with a claim of 100 prints and playing all Rank release theatres north of the Thames in one instead of two weeks and those south in another. On my left is the Columbia family package "Pirates of Blood River" and "Mysterious Island" playing the ABC release in the conventional three way pattern and listing some 60 theatres.

The press advertising has included full pages, often naming all theatres playing the program, and at peak hour on the first Sunday, ABC had two tv commercials preceding Rank's 60 second spot. Fabulous business is being reported. To make East London theatres available for "Bon Voyage", the normal release of "Touch of Mink", was suspended for one week. The trade is watching results keenly and certain of the "seconds" seem a trifle touchy as to how many prints are actually involved. A greater coverage, it is believed, could have been achieved had it not been for certain long established bars not being waived. Rank's Ivan Foxwell release "Tiara Tahiti" after a highly successful provincial KO at the BO is the next heavyweight in the London ring.

Recently I have driven a lot around the country. It is amazing how many towns one can visit, despite the holiday season, without knowing if there is a cinema—leave alone what is playing. I had to stop at one theatre to find that it was showing a 100 print release. There seems little point in the distributor listing it in the national advertising if the exhibitor is going to do nothing extra at local level. I did note, however, that on main roads leading to Shipman and King strongholds that there was absolutely no doubt as to the current week's program. Peter King is an exhibitor who practices what he preaches.

The news that UA will go in for Cinerama production was met with certain scepticism here. Though other installations are moted in this country there is only one at present and already MGM are wondering just how long after opening "How The West Was Won" they will have to wait before they can show "The Brothers Grimm". . . . The Screen Advertising Association in association with the Advertising Association and Institute of Practitioners in Advertising are sponsoring a one day "Why Cinema?" Forum on October 16. Subjects on the agenda include "Milestones in Cinema Advertising", "Cinemas and their Audiences", "Movement, Color and Sound" and "Selling to the Retailer." Such is the confidence in the success of the venture the closing item will be "This Forum Was Really Necessary".

Caras New Selznick Ass't.

NEW YORK—Columbia Pictures has announced the appointment of Roger A. Caras as assistant to Joyce Selznick, head of the newly-established talent and story department.

Caras has been with Columbia since 1955 when he joined the exploitation department, moving from there into publicity. For the past two years, he has been a general executive with the company.

Freeman Suit Resumed

MINNEAPOLIS—The trial of the Freeman and Burt Parsons \$300,000 triple damage antitrust suit against Minnesota Amusement Company and 10 distributors was to have resumed following several weeks' recess due to the illness of Parsons' attorney, Keith D. Kennedy.

The case is being tried before Judge Gunnar H. Nordbye and 12 days of the trial were completed before it went into recess.

Reade-Sterling Merger Approved

NEW YORK—With an overwhelming response by the stock-holders, the establishment of Walter Reade-Sterling, Inc., became effective Aug. 24, it was announced by Walter Reade, Jr., chairman of the board and Saul J. Turell, president of the newly formed company.

More than 94 per cent of the outstanding shares of Sterling Television (OTC) were exchanged for the stock of Walter Reade-Sterling with the result that Walter Reade, Inc., privately held for more than 50 years, became a publicly owned company.

In making the announcement public, Reade and Turell stated: "The two companies naturally compliment each other. The record of Continental Distributing, Inc., an affiliate of Walter Reade, Inc., proves its capabilities in the production and distribution of motion pictures. Sterling has more than evidenced its creative and distribution talents in the television industry. Combined with the circuit of Walter Reade conventional and drive-in theatres, we emerge as an entertainment entity of unlimited potential.

"Walter Reade-Sterling is now one of the few companies, if not the only company, which is in a position to completely guide a film entertainment—from production, distribution, motion picture exhibition to television. The showmanship potential and economies of operation are immediately self-evident. Equally important, we are now able to capitalize on the resources, man-power and experience of each other.

"Within the next several weeks, a blueprint of our future plans will be released to the television and motion picture industries, as well as to the public and our stock-holders, which will confirm the benefits and opportunities of this merger."

In addition to its television and motion picture interest, Walter Reade-Sterling operates a vending and concession business with a growing in-plant feeding department. The firm is also active in the educational and 16mm film rental fields and the Screen News Digest, produced by Hearst Metrotone News and distributed through Sterling, is the largest sponsored public service operation in the nation's schools.

Columbus MPC Sets Luncheon

COLUMBUS, OHIO—Eric Johnston, president, MPPA, has accepted an invitation by the Columbus and Franklin County Motion Picture Council to speak before that group the first week in October.

HOLLYWOOD PREVIEW

(Continued from page 9)

special lobby displays and ads 30 days in advance of playdates; and use of manager endorsements; the TOA will offer cash prizes for the best campaign, exploitation and publicity by theatre managers; contests for theatre patrons with all-expenses paid round trips to Hollywood and visits to the Warners studio; co-op ad help from national advertisers; and cooperation secured by exhibitors of local merchants, state and civic officials, etc.

"Hollywood Preview" kits will soon be available at nominal cost.

The exhibitors were impressed and enthusiastic over the plan. Goldstein said, ". . . We are taking a chance by rushing a picture of such stature into early release; but we think the exhibitors mean what they say when they tell us they are going to go all out to show that a good picture can be a boxoffice hit at any time . . ."

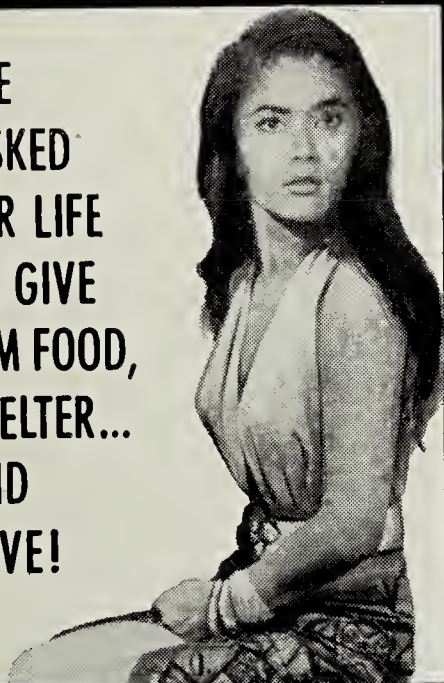
"NO MAN IS AN ISLAND"

INCREDIBLE **TRUE** STORY
OF THE LONE U.S. SAILOR
WHO FOUGHT A JAPANESE
TASK FORCE ON GUAM FOR
3 HELL-PACKED YEARS!



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SHELTER...
AND
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JEFFREY HUNTER • MARSHALL THOMPSON

AND INTRODUCING

BARBARA PEREZ •

Written, Directed and Produced by
JOHN MONKS, JR. and RICHARD GOLDSTONE
Executive Producer ROBERT A. LEWIS • A Gold Coast Production

A UNIVERSAL-INTERNATIONAL RELEASE

To be launched with an Exciting pre-release engagement Sept. 20th at the Michigan Theatre, Detroit... Followed by saturation booking in the Detroit territory beginning Sept. 21st and pre-release openings in Dallas and Atlanta on Sept. 28th. Available for general release in Oct. **BACKED BY AN ALL OUT UNIVERSAL ADVERTISING, PUBLICITY AND PROMOTION CAMPAIGN!**

ALBANY

The SW Ritz, Albany; and the SW Avon, Utica, were among houses booking to older Marilyn Monroe features in the wake of her recent tragic death on the West Coast. . . . Neil Hellman said that while he had received an offer in excess of \$5 million for his Thruway Motor Inn that the Hellman Theatre, adjacent to the Inn, had built as a memorial to his father, the late Harry Hellman, was not discussed as part of the transaction. . . . 20th-Fox held a preview of "Gigot" at Fabian's Palace. . . . George Thornton has extensive modernization projects under way at the Community, Catskill; and the Orpheum, Saugerties. . . . John Wilhelm, 20th-Fox manager, vacationed by visiting his mother at Youngstown, Ohio.

ATLANTA

Storey Theatres, Inc., added a \$400,000 drive-in to its circuit, the Fulton-Boulevard, located at 5425 Fulton Industrial Boulevard, which will serve the populous West End area. The new spot has a 1250 auto capacity. . . . A total of 1,300 patrons attended two opening night shows of the new Atlantic twin theatre, Columbia, S.C., the first South Carolina operation of H. B. Meiselman Theatre Company, Charlotte, N.C. Emmett Stafford, a veteran manager for the circuit, has been named as manager of the theatre; and Carl Potts, of Columbia, formerly with Wilby-Kincey, has been named assistant manager. . . . Raymond Chambers, manager, of the Martin Theatre in Chattanooga, Tenn., reported to police that he was held up and robbed while taking the day's receipts to the bank. . . . Fred Oliver, master sergeant at Fort Benning, Ga., is the new owner of the Lumpkin, Lumpkin, Ga. . . . Jean Mullis, secretary at Theatre Service, returned to her office after surgery at a local hospital. . . . Earle Holden, resident manager, Wilby-Kincey's Lucas and Avon, Savannah, Ga., made a visit to Hollywood and were guests of Y. Frank Freeman, Paramount vice-president.

BUFFALO

"West Side Story," is having its first community engagement, on a non-reserved seat basis, at six neighborhood theatres: Dipson's Abbott, Basil's Colvin and Dipson's Kensington, as well as the Aero, Skyway Niagara and Park out-doorers. . . . Bausch & Lomb, developers of the CinemaScope lens, in Rochester, has elected Maurice F. Hasler, chairman of its subsidiary, Applied Research Laboratories, to its board of directors. . . . The Granada theatre premiere of "The Miracle Worker" was a benefit performance for the International Catholic Deaf Assoc. which will hold its convention in Buffalo next June 30 through July 7. Manager Joe Garvey and his associates at the deluxe Schine, North Buffalo first-run, are working on a big advance campaign for the picture. . . . Shea's Teck is closed for a brief period to prepare for the coming to that house on Aug. 22 of the new Cinerama feature, "The Wonderful World of the Brothers Grimm." Lou Jaffe, city manager for the Loew-Shea theatres in Buffalo, has issued invitations for a special preview of the George Pal production. . . . Buffalo Film Row friends of Charlie Boasberg, who for many years was associated with local distributors offices in managerial and sales capacities, glad to hear of his appointment as vice president and domestic general sales manager of the Paramount Film Distributing Corp. . . . Mrs. Marion Copeland, the former Marion Wurtenburg, has been appointed di-

rector of special services for Cinerama in Western New York and Ontario. She will help clubs and organization's arrange theatre parties for "The Wonderful World of the Brothers Grimm," opening Aug. 22 in the Teck. Mrs. Copeland has been in New York several years as studio manager for an advertising agency. . . . The Paramount, Buffalo, put on a one-day Grand Opera Film Festival. The double opera film bill—Aida and Madame Butterfly. . . . Anthony T. Kolinski, manager of the Warner Bros. branch held an invitational screening of "The Chapman Report," in the Motion Picture Operators' rooms and was the recipient of many laudatory comments following the showing. . . . Some barkers won a roll on Variety day at the Fort Erie races and some barkers lost a roll. 'Twas ever thus! Dewey Michaels was chairman of the arrangements committee for the day. Chief Barker James J. Hayes presented a Variety blanket to the owner of the Tent 7 Handicap. Following the event across the border, the barkers returned to the clubrooms to enjoy a buffet dinner. Tickets admitting barkers to the track clubrooms were distributed gratis by Chief Barker Hayes.

CHARLOTTE

The Theatre Owners Assoc. of North and South Carolina will observe its 50th Anniversary at its annual convention in Charlotte, Sept. 23-25, with Spyros Skouras, chairman of the board of 20th-Fox and Academy Award winner Walter Brennan, as special guests. Also attending will be John Stembler, president of TOA. The group is the oldest of its kind in the country, and Mrs. Lucille Proce, executive secretary, said four other screen personalities will be on hand. The meeting will be held at the Hotel Queen-Charlotte and experts on all phases of theatre management will speak to attending exhibitors. . . . In Raleigh, spokesmen for the Student Non-Violent Coordinating Committee, with headquarters in Atlanta, announced that integrationists groups which have been picketing and demonstrating here plan to test motion picture theatres next. Bobby Talbert, 18, of Jackson, Miss., one of a number of college students who have been protesting a decision of City Council to close public swimming pools after Negroes were admitted, said an inter-racial group would attempt to be admitted to a downtown theatre. He said a number of similar demonstrations are planned at other entertainment and amusement places.

CINCINNATI

Theatre attendance has improved considerably during the past several weeks as the area is enjoying an informal "film festival" with such diversity of product as to suit most any patron's taste. . . . Milton Gurian, AA manager, has reported that "El Cid" is doing a remarkable business, far beyond expectations. The film which had a 13-week run at the Valley was well received in its sub-runs. It is now playing throughout the area. . . . Robert Oda, Twin Drive-In manager, is quite satisfied with the results of a promotion for "Mr. Hobbs Takes a Vacation" which recently had a two-week engagement at the drive-in. The promotion, in cooperation with WKRC-TV, was an all expenses-paid trip to New York City and there were 65,000 entries for the prize. . . . Ray Nemo, co-ordinator for "Advise and Consent" in this area for the Preminger office and Columbia Pictures, has reported that the film's premiers in Indianapolis, Charleston, W. Va., and Louisville, Ky., were well attended. The Preminger

policy that premier proceeds go to a charity named by a senator from each state in which "Advise and Consent" plays, is greatly appreciated by the charities chosen. The Indiana State Mental Health Assoc. realized \$8,700 from the premier at the Keith in Indianapolis. While the financial report was not in for the premier at the Virginian in Charleston, which will benefit the cerebral palsy fund of the West Virginia State Mental Health Assoc., Mr. Nemo said the Brown at Louisville, Ky. had been sold out 12 days before its opening for the benefit of the Kosiar Children's Hospital.

COLUMBUS, O. NEWS — Ed McGlone, manager, RKO Palace, held "The Music Man" for a fifth week, making the Robert Preston-Shirley Jones musical one of the big hits of the year. . . . "Lolita" was held for a second week at Loew's Ohio. . . . Planned exhibit of trailers for fall attractions at the Ohio State Fair by the Independent Theatre Owners of Ohio has been cancelled, Ken Prickett, ITOO executive secretary, announced. Prickett said delay in approving use of the National Guard building would not give enough time to obtain trailers from Hollywood. He said he hopes that the exhibit can be shown at the 1963 fair. . . . Jerry Marple, operator at the Southern, has moved to Tucson, Ariz. for reasons of health. . . . City Council strengthened the ordinance on licensing of motion picture operators. It was voted that a licensed operator must be on duty when any flammable film 35 mm or larger or any film using more than 1000 watts of light is exhibited. . . . Catholics in the 22-county Columbus diocese were warned that they may not work, make purchases or conduct business on Sunday except in case of necessity. The warning was contained in an editorial in the Catholic Times. Theatres and other amusements have always been exempt from Sunday closing laws but the use of the word "necessity" has caused some concern among theatre owners.

DALLAS

Mrs. Esther Covington and Miss Thelma Jo Bailey will be delegates from the Dallas WOMPI to the International WOMPI convention in Kansas City, Mo., Sept. 7-9. They will be accompanied by Miss Rosemary White, general chairman of the international meeting in Dallas Sept. 20-22, 1963. Convention delegates and the alternates, Mrs. Virginia Elliott and Miss Elsie Parish, were elected at the club's luncheon recently held at the White Plaza Hotel. Plans were discussed for sponsoring the Presidents' Dinner at the Kansas City meeting. . . . "The Interns," Columbia's release scheduled for the Majestic next month, will be given the "project" treatment by Interstate Theatres, which means that special advertising and exploitation programs are being planned for the film. . . . B. R. McLendon of Republic Operating Co., has appointed Morris Gotcher, who served 13 years with McLendon's Tri-State Theatres in Springhill, La., as general manager. Gotcher also has worked for Leon Theatres here and Lone Star in Fort Worth, Tex. He started in theatre business as a projectionist when he was just seven years old. . . . Evelyn Bills has been named secretary to Norm Levinson at Trans-Texas Theatres. She succeeds Lou Hutson who has resigned the position to await the birth of a baby. . . . The Casa Linda, operated by the Republic Operating Co., has been remodeled. Included were new lighting, wall mirrors and new carpeting. . . . Thelma Bailey, president of the local chapter of WOMPI, reports that an election will be held to replace Melba Renfro, (Continued on page 20)

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Filmed
aboard the
multi-million
dollar luxury
liner S.S. France...
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THE STARLITERS

and introducing

JERI LYNNE

FRASER

as Piper

Written by HAL HACKADY

Associate Producer, MARTHA VERA ROMM

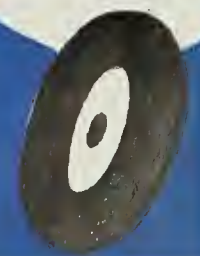
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Directed by GREG GARRISON

Musical Director, HENRY GLOVER

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and many, many more...all on Roulette Records!...



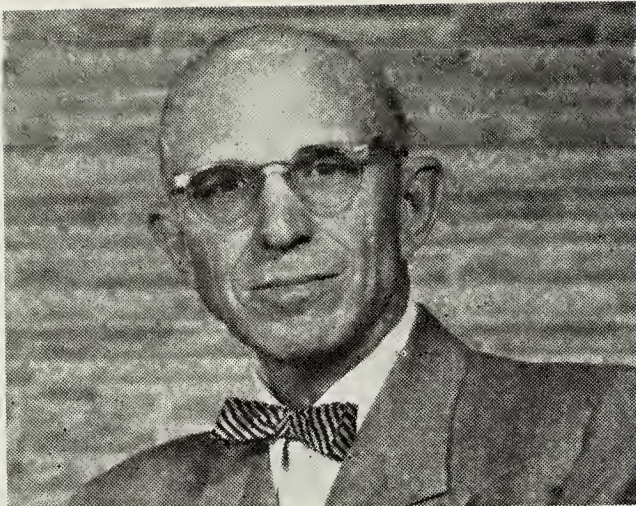
DALLAS

(Continued from page 18)

vice president, formerly with the United Artists exchange, and Charlene Rollins, a director, formerly with National Screen Service. Both have resigned their posts. Edward Sherbyn is taking over as secretary to Paul Short, at NSS to replace Miss Rollins there. . . . "Mutiny on the Bounty" will be given a two city southwestern premiere on Thursday, Dec. 20, when it will open a road-show engagement exclusively at the Tower in Dallas and the Tower in Houston. The two engagements were announced by Raymond Willies, vice president and general manager of Interstate Circuit, Inc., upon receipt of confirmation by New York executives of Metro-Goldwyn-Mayer following extensive negotiations. . . . Charles Weisenburg is constructing a 1,600 seat theatre adjoining the Kaufman Pike Drive In which he operates here. . . . Herman Beiersdorf of American International Pictures is at the Will Rogers Memorial Hospital at Saranac Lake, N.Y. . . . The first run movie theatre business has been exceptional this summer. Again this week, holdovers dominate the film screens—"That Touch of Mink," sixth week at the Palace; "Hatari," fifth week at the Majestic; "Hemingway's Adventures of a Young Man," third week at the Tower; "Lolita," fifth week at the Esquire, and "Bon Voyage," sixth week at the Village. . . . Shirley Jones, the Hollywood singing actress made a hurried weekend trip to be with her husband Jack Cassidy here.

DETROIT

The Will Rogers Hospital in Saranac, N.Y. and the State Hospital, Toledo, were joint beneficiaries when the women's auxiliary of the Mimes held a unique party in Toledo. It was staged in a cleverly decorated vacant



Joe V. Gerbach is retiring from 50 years of active management of Ames, Iowa, theatres and, with his wife, will take up residence in Florida. He will retain his 50 per cent interest in the Collegian, New Ames, Varsity, and Ranch Drive-In, delegating direction to Myron Blank, president, Central States Theatre Corporation, with which the theatres have long been affiliates.

auto show room. In it was a chuck wagon, in front of which heaping western fare was served cafeteria style to 50 tables. In an adjoining cavernous "Monte Carlo" room millions of dollars in play money changed hands with the winners using it to bid for prizes. Two hundred attended. . . . Last week in downtown Detroit two three-alarm fires broke out during the morning within an hour of each other. Buyer and booker Bill Clark, of Clark's Theatre Service, told this to an out-state account to whom he was phoning at the time. The out-stater asked if any theatre properties had been damaged. Clark said, "No, but a lot of exhibitors have called to ask if I knew who did the jobs." "The Wonderful World of the Brothers Grimm" splashed into this city last week with a German Band, Bavarian singers and dancers in costume, kleig lights and a hard-working bubble machine, on the sidewalks outside the Music Hall. Two housefuls had been given away the previous two evenings when the three machine-screen-story "first" as Cinerama script vehicle was shown to trade, media and other opinion-makers. Reviews, exceptionally colicky this season, were for once highly favorable. The trip to the

Denver preview last month gave a change of climate which was much-needed. . . . An announcement was made by Sheldon Smerling, president of Cinedrom Theatres, Inc. which took over houses from Stanley Warner, that Frank Upton has been appointed Eastern Division Zone Manager for the corporation. Upton has been previously with United Detroit Theatres, then the W. S. Butterfield Theatres and, when Cinerama arrived in Detroit, became manager of the Music Hall. Under the SW banner he was upped to mid-western division managership. His current duties include supervising the Music Hall here, the Boston in Boston, Mass., the Claridge, Montclair, N.J. and the Imperial, in Montreal, Canada. Smerling also said plans are being finalized for expanding Cinedrome-Cinerama enterprises.

HOUSTON

Stephanie Powers, the young actress, visited in Houston in behalf of her latest film, "The Interns." Miss Powers was last seen in "Experiment in Terror." . . . The Double bill to be shown at the Park is being billed as "Seven Women from Hell"—"Five Branded Women." . . . The Tower, operated by the Interstate Theatre Circuit will be one of two theatres in the state which will be the scene of the southwestern premiere showing of "Mutiny On The Bounty" on Dec. 20.

JACKSONVILLE

Bill Humphries, formerly office manager for the local Warner Bros. branch, has returned here after several years of residence in Atlanta. He has opened a new office for the Capitol Releasing Corp. in the Florida Theatre Bldg., and Mrs. Humphries (Doris) is serving as secretary to Byron Adams, United Artists manager here. She replaced Betty Healey, who moved into a United Artists booking post. . . . Mrs. Sarah Keller, formerly of United Artists, is now a booker on the staff of Fred Mathis at Paramount. . . . Martin J. Carey, younger son of Jim Carey, manager of Loew's Twin Normandy Outdoor, and Mrs. Carey, was married to Joanna Stanul at the Stanul family home on Valencia Drive. . . . Gavin Leedy, RCA service man, has been transferred here from New Orleans, and his former post in New Orleans has been taken by John McBurney. . . . Charley Scott, recently retired RCA service man, returned from a visit to Minnesota. . . . Charley Gavin, projectionist at the Normandy, will represent local IATSE members at the international convention in Las Vegas. . . . Mrs. Anne Dillon, local WOMPI president, said that all WOMPI members here are busy with preparations for securing maximum representation at the annual WOMPI Ass'n conclave to be held at Kansas City in September. Mrs. Dillon reserves each Tuesday night for her weekly service to the city's Juvenile Shelter when she presents a motion picture program on behalf of WOMPI for the children from broken homes who are confined at the shelter. . . . Bob Bowers, Allied Artists manager, returned from a company regional sales meeting held at the Holiday Inn Motel at Dallas. . . . W. A. "Bill" McClure, Universal manager, left here for visits with exhibitors in South Florida. . . . Michael Greenwood of Gainesville, Ga., and a friend, Rutledge Butler, are visiting the former's mother, Barbara "Sunny" Greenwood, WOMPI booker at Universal, at her home on the southside. . . . Russell "Rusty" Camp, a University of Florida enrollee, made 40 consecutive stage appeals at the beginning of

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VARIETY CLUB GOLF TOURNAMENT and DINNER DANCE

Friday, September 21, 1962

Green Valley Country Club

MAXWELL'S FOOD AND HORS D'OEUVRES

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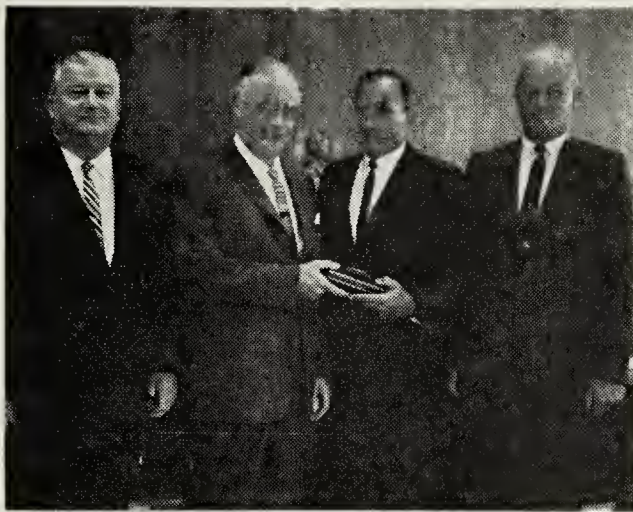
'Nuff Sed

SEND IN YOUR RESERVATIONS, NOW!

(This space contributed by BERLO VENDING CO.)

each Will Rogers Memorial Hospital audience collection during an eight-day run of "Big Red" at the suburban Edgewood. His stage talks followed the screen appeals made by James Stewart on the National Screen Service trailer. Assisting him in passing collection plates were volunteers Mrs. Shirley Gordon, WOMPI at Warner Bros.; her son, Herbie Gordon, FST warehouseman; Mrs. Sandra Summerlin, FST home office worker; and several Edgewood employees. . . . Jacksonville's favorite motion picture star, Elvis Presley, went on screen at the downtown Florida in the first run of "Kid Galahad," after the motion picture had received strong praise from two influential Elvis Presley fans, Judge May and Bill Means, local newspaper entertainment editors. . . . Thomas L. Hyde of Vero Beach, general manager of Kent Theatres, came in for talks with circuit owner Fred Kent and Howard Palmer, KT's local city manager. Hyde, who is also president of the Motion Picture Exhibitors of Florida, said that the MPEOF board of directors will make an early announcement concerning the group's plans for its next annual convention. . . . Norma Nolan of Argentina, the Miss Universe of 1962 who spent several days at FST's Weeki Wachee Spring as the guest and stellar attraction of Manager Jack Mahon, was quoted by Ray Knight, Jacksonville Journal social columnist, as saying that she intends returning to Weeki Wachee next year after her Miss Universe commitments are over. . . . Sheldon Mandell, co-owner of the Five Points, jumped into the swim with audience collections for the Will Rogers Memorial Hospital. WOMPI members were doing the collecting during the run of "The Music Man." Walt Meier, manager of the big Florida, said that his Will Rogers take ran to \$1,042 during the run of "Hatari." Jim Carey, manager of Loew's Twin Normandy Outdoorer, Florida's largest drive-in, handed his collection plates to WOMPI members at the beginning of his "El Cid" run and said he is shooting for \$1,000.

MIAMI, FLA., NEWS—Wometco Enterprises, Inc., announced the purchase of the Rhodes Furniture building in the block adjacent to the Wometco main offices, to be used to house the Wometco vending and concessions operations. The move, according to Wometco president, Mitchell Wolfson, is necessitated by the rapid expansion of Wometco's vending and concessions division. . . . Tom Rayfield, Carib, was top Thrif-Tik-It Salesman for the month of June, earning an \$80.00 bonus for sales of 444 books. Sydney Levine, Mayfair, and Howard DeBold, 163rd Street, were runners-up. . . . Wometco Enterprises, Inc. has completed arrangements for the construction of a deluxe 1,400 seat theatre in the city of Boca Raton (Broward County). The new theatre will be similar in design and interior to the 163rd Street Theatre, opened by Wometco in 1960 in the 163rd Street Shopping Center in North Miami Beach. The theatre will contain luxury seats, widescreen projection, stereophonic sound and will be amply supplied with parking facilities. Harvey Fleischman, in charge of construction, plans to have the theatre completed and opened for the 1962-63 winter season. . . . Arthur Burdick, Mayfair, became a great-grandfather. . . . Bob Green, Wometco Personnel Director, has been appointed by Governor Bryant to the Governor's Committee on Employment of the Handicapped in Florida. Green has authored an article, "Summary of a Philosophy" in the May-June issue of *The Personnel Administrators*. . . . Louis J. Finske, president, Florida State Theatres, Inc., announced that negotiations had been completed for the erec-



J. J. Turnbull, president, National Theatre Supply Company, recently presented a gold watch to S. (Bud) Miller, of the Philadelphia office, in recognition of his 25 years of service with the organization, as H. J. McKinney, vice president and eastern district manager, and William J. Hutchins, manager, Philadelphia branch, looked on.

tion of a deluxe 1200-seat theatre in Colonial Plaza Shopping Center, Orlando. The announcement was made jointly by Finske and the developers of the Shopping Center, Michael Sudakow, developer, and Howard D. Spencer, managing agent. Spencer said the new theatre will round out the Colonial Plaza Shopping Center complex, which is now in the midst of large scale expansion with a Jordan Marsh department store and 31 other new stores rapidly nearing completion for an October opening. Finske stated that the theatre would be operational for the coming winter season. . . . Lance Miller, manager, North Andrews Drive-In, Ft. Lauderdale, reported that the theatre's "walkie-talkies" were put to a good test recently when a cashier was suspicious of two cars and informed the ramp man. By the time the cars were parked, the ramp man was there and found nine teenage boys and three admissions! Miller declared that "without this means of communications, they might have seen most of the show before they were caught." . . . Sydney Levine, director of Wometco's Thrif-Tik-It campaign, was off to New York for vacation with his family.

NEW HAVEN

"Theatres and advertising agencies sometimes refer to it as 'phoneyvision,' but the 'first run' film and \$1 tab without commercials may well strike the public fancy," the New England Roundup column comments in the current issue of *The New Englander*, publication of New England Council, promotion-development organization for the six-state region. "It should be an interesting experiment following a rocky trip through Washington and the show biz trade," the column concludes. America's first over-the-air subscription tv test is in its second month of operations via WHCT-TV (Channel 18) in Hartford. Some \$3 million is to be spent during the next three years by the RKO General-Zenith Pay-TV test. . . . Two Connecticut theatremen have resigned, replacements to be announced shortly by their respective circuits. Thomas F. Grogan, manager of the Strand, Thompsonville, for the past 20 years, has left Perakos Theatre Associates, intending to open his own restaurant business. He started on the Strand's staff two and a half decades ago as an usher. Phil Haddad, for the past year manager of the Stanley-Warner State, Manchester, has left the industry. . . . The Board of Selectmen in the downstate community of Guilford, Conn., has authorized establishment of a community-antenna television system, first of its kind for southern Connecticut. The selectmen approved establishment of the system with the proviso that Community Television Systems Inc. of New Haven reach agreement with the Southern New England Telephone Company regarding rental of its poles for carrying coaxial cables required for tv operations. . . . The Southington Colonial Corp. and the Windsor Locks Rialto Corp. will reopen the long-shuttered Colonial, Southington, and Rialto, Windsor Locks, in Sept. . . . Allen M. Widem, Hartford Times amusements editor, will discuss "Rotary and Motion Pictures" at the Windsor Locks Rotary Club Sept. 24 luncheon meeting; the speaker will be introduced by industry veteran Mike Alperin. . . . Robert Spodick, partner with Leonard Sampson in the Nutmeg Theatre Circuit, has joined forces with his younger brother, Howard J.,



FELLOW EXHIBITORS *Roll Out the Red Carpet!*

FOR Warner Bros. Welcome to
MOREY (RAZZ) GOLDSTEIN
vice-president and general sales manager

SALES DRIVE

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A man who always kept his word and took care of LITTLE EXHIBITORS as well as big ones. Let's show him we appreciate him. (Signed) Two EXHIBITORS who cannot afford to sign their names since other sales managers might expect the same thing!

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600 seat theatre for sale or rent. Will cooperate
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formerly with Loew's Theatres Inc., in New York, in operation, on a leased basis, of the long-closed West End Theatre, Bridgeport, Conn. The Spodick brothers have leased the theatre from Mrs. Hannah Schwartz. . . . Another long-shuttered Connecticut theatre is to be reopened. Umberto J. Bello of Stamford has purchased the State Theatre building, 990 Hope St., Springdale (down state) from Alonzy Inc. for a sum in excess of \$200,000, and intends to reopen the theatre, closed for the past several years, within a matter of weeks. The building also includes bowling alleys, presently leased to the American Machine and Foundry Company, which has used several alleys for experimental purposes only. The AMF lease expires in September, and as soon as the Bello interests can bring the remaining six alleys up to par with the present two in operation, he will reopen the alleys for public use. The State is getting a new screen and new projection equipment. Seats are being repaired, and the interior completely redecorated, with new plumbing being installed in the lounges. Nightly film programs are anticipated by Bello, with an amateur show once a week and perhaps closed circuit tv presentation of sporting events blacked out on the area's regular tv facilities. . . . William Linkowski has been named assistant manager, Loew's Poli, succeeding David Swenson, promoted to manager, Loew's Inwood, New York City.

NEW ORLEANS

Harry Thomas, Gulf States Theatres executive in charge of theatre maintenance, his wife and two sons are taking in the Seattle World Fair. . . . WOMPI Thelma France, Universal back room staffer, is a grandma for the second time. . . . The WOMPI Social Committee held a Casserolee buffet supper at the home of WOMPI Della Jean and Eddie Favre's home. . . . Sympathy to Earl Kroeper, United Theatres film buyer, upon the death of his father, Frank Andrew Kroeper. . . . Eric Pittman closed the indoor Amite, La., indefinitely. . . . Mrs. Fern A. Randall plans to cut-down operation of the Fern Drive-In, Woodville, Miss., to week-ends only the first week in September. . . . Gulf States Theatres have taken over the operation of the Temple, Baton Rouge, La., from Bijou Amusement Company, Nashville, Tenn., and the theatre will function part time. . . . Theatre Booking Service has taken over the buying and booking for Nerry Comeaux's, Jeff, Breau Bridge,

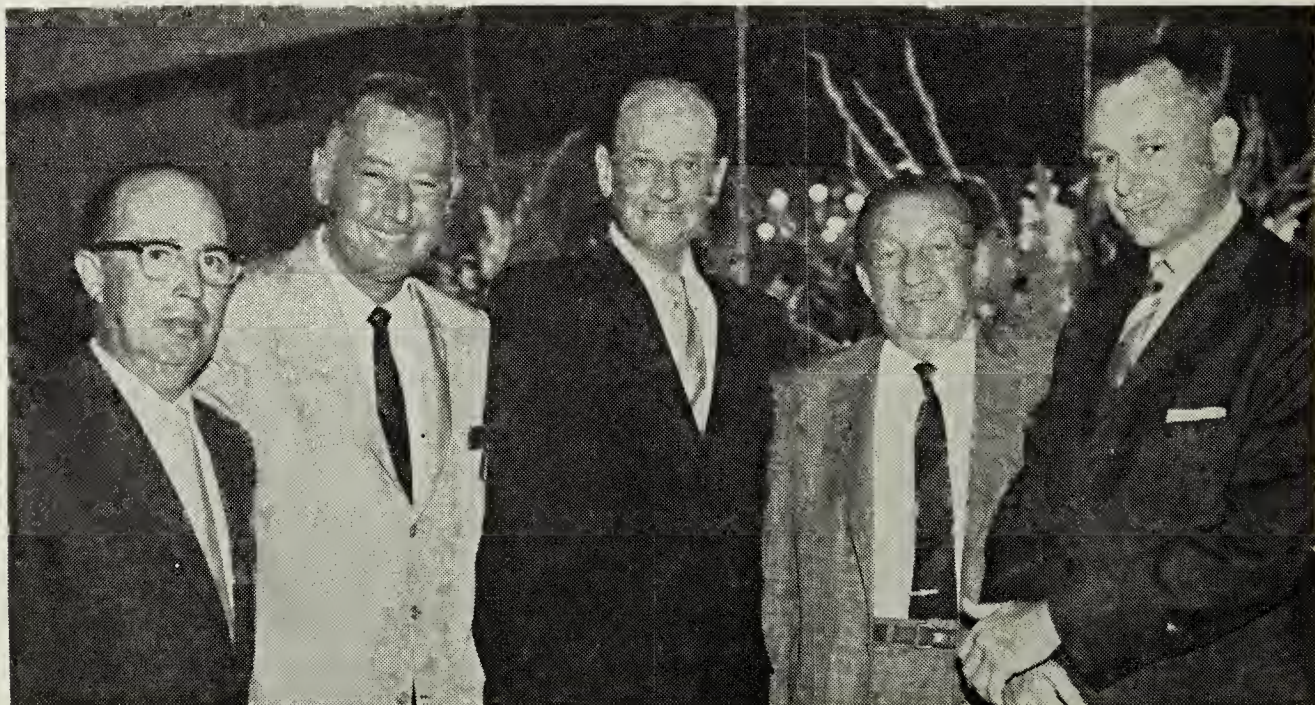
La., and the Teche, St. Martinsville, La., also B. V. Sheffield's Sheff, Poplarville, Miss. . . . Actress Donna Reed, national women's volunteer chairman of the 1962 Cystic Fibrosis Campaign to help support the National Cystic Fibrosis Research Foundation, was in.

PHILADELPHIA

Frank J. Damis, Stanley Warner Theatres' zone manager, announced an expansion of the Boyd showings of "The Wonderful World Of The Brothers Grimm" to include a matinee every day effective at once and to continue through the month of September. This was due to the tremendous demand for tickets. . . . United Artists' branch manager Albert Glaubinger celebrated his 50th birthday on August 24. . . . John H. Harris, whose Ice Capades is playing Atlantic City, N.J., prior to its opening at Madison Square Garden, New York City, is recovering from a recent gallstones operation in Atlantic City Hospital. . . . The Overbrook, 63rd and Haverford Ave., operated recently as an art house, was sold to Greenberg Bakeries, Inc., for \$26,500 by Philip Gerson. . . . The Variety Club, Tent 13, annual golf tournament and dinner dance will be held at Green Valley Country Club on Sept. 21. . . . Eli Lagose is no longer a salesman at 20th Century-Fox. . . . Joel Golden is no longer connected with Fan Fare. He is reported as striking out for himself in independent distribution. . . . Carl Reardon, Universal branch manager, urged all exhibitors to favor his exchange with their fullest support in the current regional sales drive honoring division manager Joe Rosen, which runs until Sept. 29. Each and every feature, short and newsreel booking including features or shorts for kiddie matinees, will help Reardon's exchange realize the overall revenue necessary to make its performance a success during the drive. . . . The Arcadia has booked Warners' "The Chapman Report" starting Oct. 10. It is the first Warner picture to play this theatre since 1958. . . . Al Boyd, head, Boyd Enterprises, was in Jefferson Hospital. He suffered a fall and injured his leg.

SAN ANTONIO

The Alameda, ace downtown Spanish language house, is offering its patrons free parking in an adjacent parking lot each weekday after 5:30 p.m. The new concessions stand recently installed in the Alameda is one of the most attractive in the city.



Seen at the recent cocktail party and buffet hosted by Claude Schlanger, president, Budco Theatres, to celebrate the opening of the Prince, Princeton, N. J., were, left to right, Jules Rieff, Columbia New York branch; Nat Harris, Prudential Theatres; Pat Beck, Budco film buyer; Sol Trauner, Columbia New York branch; and Schlanger.

SERVICESECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



AUGUST 29, 1962

SECTION TWO
VOL. 68, NO. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advise And Consent.....	SP.	Col.
• Air Patrol.....	A1	Fox
All Fall Down.....	A3	MGM
Anatomist, The.....		For.
Arms And The Man.....		For.
Assignment Outer Space.....		A-I

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6111 **GEORGE RAFT STORY, THE**—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July **FRIGHTENED CITY, THE**—Herbert Lom, Yvonne Romain—England
- July **PAYROLL**—Michael Craig, Francoise Prevost—England
- Oct. **BILLY BUDD**—Robert Ryan, Peter Ustinov
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- MARCO POLO**—(C; S)—Rory Calhoun, Yoko Tani
- BEACH PARTY**—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- GOLIATH AND THE GOLDEN CITY**—(C; Scope)—Gordon Scott
- HAUNTED VILLAGE, THE**—(Scope; C)
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- RAVEN, THE**—(Panavision; C)—Vincent Price
- REPTILICUS**—(C)—Booil Miller, Carl Ottosen
- SEAFIGHTERS, THE**—(Panavision; Color)
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland.....	A1	BV
Bachelor In Paradise.....	A3	MGM
Bachelor Flat.....	B	Fox
Back Street.....	B	U-I
Barabbas.....	A2	Col.
Bashful Elephant.....	A1	AA
Be Careful How You Wish.....	A1	WB
Beach Party.....	A1	A-I
Beauty And The Beast.....	A1	UA
Bernadette Of Lourdes.....	A1	For.
Bell' Antonio.....	C	Emb.
Belle Sommers.....	A2	Col.
Best Of Enemies, The.....	A1	Col.
Big Red.....	A1	BV
Big Wave, The.....	A1	AA
Billy Budd.....	A1	AA
Billy Rose's Jumbo.....		MGM
Bird Man Of Alcatraz, The.....	A2	UA
Black Gold.....		WB
Black Tights.....	A2	For.
Blood And Roses.....	B	Par.
Bloody Brood.....	B	Misc.
Boccaccio '70.....	C	Emb.
Blue Hawaii.....	A2	Par.
Bon Voyage.....	A1	BV
Boy Who Caught A Crook.....	A1	UA
Boy's Night Out.....	A3	MGM
Brain That Wouldn't Die, The.....	B	AI
Breakfast At Tiffany's.....	A3	Par.
Broken Land.....	A2	Fox
Brushfire.....	A2	Par.
Burn Witch, Burn.....	A2	A-I
Bye, Bye Birdie.....		Col.

C

Cabinet Of Caligari.....	B	Fox
Cairo.....		MGM
Call Me Genius.....		For.
Cape Fear.....	A3	U-I
Captain Sinbad.....		MGM
Capture That Capsule.....	A1	Misc.
Caretakers, The.....		UA
Cash On Demand.....	A1	Col.
Cat Burglar, The.....	A2	UA
Chalk Garden, The.....		U-I
Chapman Report, The.....	B	WB
Child Is Waiting, A.....		UA
Children's Hour, The.....	A3	UA
Cinderella.....	A1	For.
Claudelle, English.....	A3	WB
Cleopatra.....		Fox
Clown And The Kid, The.....	A1	UA
Colossus Of Rhodes, The.....	A2	MGM
Comancheros, The.....	A1	Fox
Come Blow Your Horn.....		PAR.
Coming-Out Party, A.....		For.
Concrete Jungle, The.....	B	For.
Condemned Of Altona, The.....		Fox
Confessions Of An Opium Eater.....	B	AA
Congo Vivo.....		Col.
Constantine And The Cross.....		Emb.
Cool Micado, The.....		UA
Couch, The.....	A3	WB
Counterfeit Traitor, The.....	A3	Par.
Courtship Of Eddie's Father, The.....		MGM
Creature From The Haunted Sea.....		Misc.
Critic's Choice.....		WB

D

Damn The Defiant.....	A1	Col.
Damon And Pythias.....		MGM
Das Dreimaederlhaus.....		For.
Day Mars Invaded Earth, The.....		Fox
Day Of The Trifids, The.....		AA
Day The Earth Caught Fire, The.....	B	U-I
Day The Sky Exploded, The.....		For.
Days Of Wine And Roses.....		WB
Dead To The World.....	A2	UA
Deadly Duo.....	A2	UA
Delicate Delinquent, The—RE.....	A1	Par.
Desert Patrol.....	A1	U-I
Devil At 4 O'Clock, The.....	A2	Col.
Devil's Eye, The.....	B	For.
Devil's Partner, The.....		Misc.
Devil's Wanton, The.....		Emb.
Diamond Head.....		Col.
Dime With A Halo.....		MGM
Divorce Italian Style.....		Emb.
Doctor In Love.....	B	For.
Dr. No.....		UA
Donovan's Reef.....		Par.
Don't Knock The Twist.....	A2	Col.
During One Night (Night of Pas-sion).....	C	For.

E

El Cid.....	A1	AA
End Of Desire.....		For.
Erotica.....		Misc.
Erand Boy, The.....	A1	Par.
Escape From Zahrain.....	A2	Par.
Everything's Ducky.....	A1	Col.
Experiment In Terror.....	A2	Col.
Ex plosive Generation, The.....	B	UA

BUENA VISTA

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-15-62)
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
LOBO THE WOLF—(C)—True-Life Adventure
MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—Brian Keith, Tommy Kirk, Marta Kristen

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of men and ships of yesteryear—English
DEVIL AT FOUR O'CLOCK, THE—D-126m.—(EC)—Spencer Tracy, Frank Sinatra, Barbara Luna—4869 (9-27-61)—Well-made drama has many angles
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalin Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHR—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the duallers—English-made
TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild meller for duallers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Sept. **RING A DING RHYTHM**—Chubby Checker
 Oct. **REQUIEM FOR A HEAVYWEIGHT**—Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris
 Oct. **TWO TICKETS TO PARIS**—Joey Dee, Medford Harris

COMING

BARABBAS—(Technirama 70; Color)—Anthony Quinn, Silvana Mangano
BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE BARBARIANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RELUCTANT SAINT, THE—Maximilian Schell, Lea Padovani
RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WAR LOVER, THE—Steve McQueen, Shirley Anne Field
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes
WE'LL BURY YOU—Documentary

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Thre part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D- 83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Aug. **LA VIACCIA**—Claudia Caidinale, Jean-Paul Belmondo—Italian
CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
 Sept. **DIVORCE—ITALIAN STYLE**—Marcello Mastroianni, Daniela Rocca—Italian
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
MADAME SANS GENE—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
 Oct. **LONG DAY'S JOURNEY INTO NIGHT**—Katharine Hepburn, Ralph Richardson, Jason Robards, Jr.

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

211	ALL FALL DOWN	D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
205	BACHELOR IN PARADISE	C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
218	BOYS' NIGHT OUT	C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
204	COLOSSUS OF RHODES, THE	MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
209	FOUR HORSEMEN OF THE APOCALYPSE, THE	D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
213	HORIZONTAL LIEUTENANT, THE	C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
203	INVASION QUARTET	C-87m.—(MS)—Bill Travers, Spike Milligan—4865 (9-13-61)—Fair comedy for lower half—English
250	KING OF KINGS	D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
207	LIGHT ON THE PIAZZA	D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
217	LOLITA	D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
208	MURDER SHE SAID	CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
216	RIDE THE HIGH COUNTRY	W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
212	SWEET BIRD OF YOUTH	D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
223	TARTARS, THE	MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
222	TARZAN GOES TO INDIA	MD-82m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
201	THUNDER OF DRUMS, A	D-97m.—(CS; MC)—Richard Boone, George Hamilton, Luana Patten—4865 (9-13-61)—Interesting outdoor action drama
	TWO WEEKS IN ANOTHER TOWN	D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
206	WONDERS OF ALADDIN	C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4880 (11-8-61)—Cute and humorous entry
	WONDERFUL WORLD OF THE BROTHERS GRIMM, THE	CD-FAN-129m.—(Cinerama; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
210	WORLD IN MY POCKET	MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—9414 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Aug	DAMON AND PYTHIAS	(EC)—Guy Williams, Don Burnett
Aug	SAVAGE GUNS	(CS)—Richard Basehart, Don Taylor—Made in Spain
Sept.	PASSWORD IS COURAGE, THE	—Dirk Bogarde, Margaret Whiting—English
Sept.	SWORDSMAN OF SIENA	(CS; EC)—Stewart Granger, Silva Koscina
Oct.	I THANK A FOOL	(CS; C)—Susan Hayward, Peter Finch
Oct.	VERY PRIVATE AFFAIR, A	(MC)—Brigitte Bardot, Marcello Martroiani
Nov.	MAIN ATTRACTION, THE	(CS; EC)—Pat Boone, Nancy Kwan
Nov.	PERIOD OF ADJUSTMENT	—Tony Franciosa, Jane Fonda
Dec.	SEVEN SEAS TO CALAIS	(CS; EC)—Rod Taylor, Irene Worth
Dec.	BILLY ROSE'S JUMBO	(CS; C)—Doris Day, Stephen Boyd

COMING

CAIRO	—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE	—Glenn Ford, Shirley Jones
CAPTAIN SINBAD	(C)—Guy Williams, Heidi Bruehl
DIME WITH A HALO	—Barbara Luna, El Fostorito
FOLLOW THE BOYS	(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
FRIENDLIEST GIRLS IN THE WORLD, THE	(CS; C)—Dolores Hart, Hugh O'Brian
GOLDEN ARROW, THE	(TE; EC)—Tab Hunter, Rosanna Podesta
HOOK, THE	(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON	(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
IN THE COOL OF THE DAY	(CS; MC)—Jane Fonda, Peter Finch
LEGIONNAIRE, THE	—Steve Reeves, Jacques Sernas, Maria Canale
MONKEY IN WINTER	—Jean Gabin
MUTINY ON THE BOUNTY	(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
POSTMAN'S KNOCK	—Spike Milligan, Barbara Shelley
RIFIPI IN TOKYO	—Karl Boehm
TODAY WE LIVE	—Simone Signoret, Stuart Whitman
TUNNEL	—28—Don Murray, Christine Kaufmann
TWO ARE GUILTY	—Anthony Perkins, Jean Claude Brille
VICE AND VIRTUE	—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS	—Eric Sykes, Gregoire Aslan

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6101	BLOOD AND ROSES	MD-74m.—(TR-TC)—Mel Ferrer, Elsa Martinelli, Annette Vadim—4865 (9-13-61)—Arty vampire meller—Italian-made
6105	BLUE HAWAII	MU-101m.—Elvis Presley, Jean Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
6103	BREAKFAST AT TIFFANY'S	C-115m.—(TC)—Audrey Hepburn, George Peppard—4873 (10-11-61)—Sophisticated entry; best for big city spots
6112	BRUSHFIRE	MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
6113	COUNTERFEIT TRAITOR, THE	MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
R6119	DELICATE DELINQUENT, THE	C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
6115	ESCAPE FROM ZAHRAIN	D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
6106	ERRAND BOY, THE	C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
6111	FOREVER MY LOVE	D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
6117	HATARI!	AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
6116	HELL IS FOR HEROES	D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
6108	HEY, LET'S TWIST	MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
6102	MAN-TRAP	MD-93m.—(Panavision)—Jeffrey Hunter, Stella Stevens—4865 (9-13-61)—Unpleasant meller for program
6114	MAN WHO SHOT LIBERTY VALANCE, THE	W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
6118	MY GEISHA	CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202	PIGEON THAT TOOK ROME, THE	C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
	REAR WINDOW	MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue
	ROMAN HOLIDAY	D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120	SAD SACK, THE	C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
6110	SIEGE OF SYRACUSE	MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6107	SUMMER AND SMOKE	D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting highlights high rating drama
6109	TOO LATE BLUES	D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
	WAR AND PEACE	D-208m.—(TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
R6104	WHITE CHRISTMAS	CMU-120m.—(TC)—Bing Crosby, Danny Kaye, Rosemary Clooney—4866 (9-13-61)—Should account for high grosses—Reissue

COMING FEATURES IN ORDER OF RELEASE

Oct.	GIRLS, GIRLS, GIRLS	(TC; Panavision)—Elvis Presley, Stella Stevens
Nov.	IT'S ONLY MONEY	—Jerry Lewis

COMING

COME BLOW YOUR HORN	—Frank Sinatra
DONOVAN'S REEF	(TC)—John Wayne, Cesar Romero, Dorothy Lamour
GIRL NAMED TAMIKO, A	(TC; Panavision)—Laurence Harvey, France Nuyen
HUD BANNON	(Panavision)—Paul Newman, Melvyn Douglas
MY SIX LOVES	(TC)—Debbie Reynolds, David Janssen
PAPA'S DELICATE CONDITION	(TC)—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES	(TC; Panavision)—William Holden, Audrey Hepburn
WHO'S GOT THE ACTION	(Panavision; TC)—Dean Martin, Lana Turner
WONDERFUL TO BE YOUNG	(CS; TC)—Cliff Richard, Robert Morley

F

Far Country, The	RE	A1	U-I
Fear No More		A2	Misc.
•55 Days At Peking			AA
•Firebrand		B	Fox
Five Day Lover		C	For.
Five Finger Exercise		A2	Col.
•Five Miles To Midnight			UA
Five Weeks In A Balloon		A1	Fox
•Flight From Ashiya			UA
Flight That Disappeared		A1	UA
Flower Drum Song		A2	U-I
Follow That Dream		A1	UA
Follow That Horse			For.
•Follow That Man		A2	UA
•Follow The Boys			MGM
Force Of Impulse		B	Misc.
Forever My Love		A1	Par.
•40 Pounds Of Trouble			U-I
Four Horsemen Of The Apocalypse		A3	MGM
•Freud			U-I
•Friendliest Girls In The World, The			MGM
•Frightened City, The		B	AA
From A Roman Balcony			For.
•Fury Of The Barbarians			Col.

G

•Gathering Of Eagles, A			U-I
•Gay Purr-EE			WB
George Raft Story, The		A3	AA
Geronimo		A2	UA
Gigot		A1	Fox
Gina			For.
Girl Chasers, The			For.
•Girl Named Tamiko, A		B	Par.
Girl With A Suitcase		A3	For.
•Girls, Girls, Girls			Par.
•Gold Inside, The			Col.
•Golden Arrow, The			MGM
•Goliath And The Golden City		A-I	
•Grand Duke And Mr. Pimm, The			UA
•Great Escape, The			UA
•Greatest Story Ever Told, The			UA
Great War, The		A3	UA
Green Mare, The		C	For.
Guns Of The Black Witch		B	A-I
Guns Of Darkness		A2	WB
Gun Street		A2	UA
•Gypsy		B	WB

H

•Hand Of Death		A2	Fox
Hands Of A Stranger		A2	AA
Happy Thieves, The		A3	UA
Harold Lloyd's World Of Comedy		A1	Misc.
Hatari		A1	Par.
•Haunted Village, The			A-I
Hell Is For Heroes		A2	Par.
Hellions		A2	Col.
Hemingway's Adventures Of A Young Man		A3	Fox
•Hero's Island		A1	UA
Hey, Let's Twist		A1	Par.
Hitler		A3	AA
•Hook, The			MGM
Horizontal Lieutenant, The		A2	MGM
Horror Chamber Of Dr. Faustus, The		A3	For.
•Horla, The			UA
•Horse Without A Head, The			BV
House Of Women		B	WB
•How The West Was Won			MGM
•Hud Bannon			Par.
Hunza, The Himalyan Shangri-La			Misc.
Hustler, The		A3	Fox

I

•If A Man Answers			U-I
I Bombed Pearl Harbor			For.
I Thank A Fool			MGM
I Love, You Love			Col.
Immoral West, The			Misc.
Important Man, The		SP	For.
•In Search Of The Castaways			BV
Incident In An Alley		A2	U-A
•In The Cool Of The Day			MGM
I Like Money		A3	Fox
Information Received		A3	U-I
Innocents, The		A3	Fox
•Iron Collar, The			U-I
Intruder, The		SP	Misc.
•Invasion Of The Star Creatures		A1	A-I
Interns, The		A3	Col.
Invasion Quartet		A1	MGM
•Irma La Douce			UA
•Iron Maiden, The			Col.
It Happened In Athens		B	Fox
It Takes A Thief			For.
•It's A Mad, Mad, Mad, Mad World			UA
•It's Only Money		A1	Par.

J

Jack The Giant Killer		A1	UA
Jacktown			Misc.
•Jason And The Golden Fleece			Col.
Jessica		B	UA
•Joseph Desa			Col.
Journey To The Seventh Planet		B	A-I
Judgment At Nuremberg		A2	UA
Jules And Jim		C	For.

K

Kid Galahad..... A2 UA
 King And I, The—RE..... A1 Fox
 King Of Kings, The..... SP MGM
 Kitchen, The..... For.

L

• L-Shaped Room, The..... Col.
 La Belle Americaine..... A1 For.
 Lad: A Dog..... A1 WB
 Lady And The Tramp—RE..... A1 BV
 La Notte (The Night)..... C For.
 La Notte Brava..... A3 For.
 • Lady For A Knight..... UA
 • Lancelot And Guinevere..... U-I
 • Last Days Of Sodom And Gomorrah, The..... Fox
 Last Of The Vikings, The..... For.
 Last Year At Marienbad..... A3 For.
 • La Viaccia..... Emb.
 Lawless Breed, The—RE..... A2 U-I
 • Lawrence Of Arabia..... Col.
 • Legionnaire, The..... MGM
 • Leopard, The..... Fox
 Les Liaisons Dangereuses..... C For.
 Light In The Piazza, The..... A3 MGM
 • Lion, The..... Fox
 Lisa..... A2 Fox
 • Lobo The Wolf..... BV
 Lolita..... SP MGM
 Lonely Are The Brave..... A2 U-I
 • Long Day's Journey Into Night..... EMB
 • Lonely Stage, The..... UA
 • Longest Day, The..... Fox
 Lost Battalion, The..... A2 A-I
 Lover Come Back..... B U-I
 • Loves Of Salammbo..... Fox

M

• Madame Sans Gene..... Emb.
 Madison Avenue..... A2 Fox
 Magic Sword..... A2 UA
 Magic Voyage Of Sinbad, The..... For.
 Magnificent Tramp, The..... For.
 • Main Attraction, The..... MGM
 Majority Of One, A..... A1 WB
 Malaga..... A3 WB
 • Manchurian Candidate, The..... UA
 • Man From The Diners' Club..... Col.
 Man Trap..... B Par.
 Man Who Shot Liberty Valance, The..... A2 Par.
 Man Who Wagged His Tail, The..... A1 For.
 • Maniac..... Col.
 Manster, The..... A2 For.
 • Marco Polo..... A1
 Marizinia..... For.
 Mark, The..... B For.
 Mask, The..... A2 WB
 • Masque Of The Red Death..... A1
 Matter Of Who, A..... For.
 Merrill's Marauders..... A1 WB
 Midnight Story, The—RE..... A2 U-I
 Mid-Summer Night's Dream, A..... A1 For.
 • Mighty Ursus..... A2 UA
 Miracle Of Our Lady Of Fatima, The—RE..... A1 WB
 Miracle Worker, The..... A2 UA
 • Miracle Of The White Stallions, The..... BV
 Money, Money, Money..... A3 For.
 Mr. Hobbs Takes A Vacation..... A1 Fox
 Mr. Sardonicus..... A2 Col.
 • Monkey In Winter..... MGM
 Moon Pilot..... A1 BV
 Mothra..... A1 Col.
 Music Man, The..... A1 WB
 Murder, She Said..... A1 MGM
 • Mutiny On The Bounty..... MGM
 My Geisha..... A2 Par.
 • My Six Loves..... Par.
 Mysterious Island..... A1 Col.

N

Nearly A Nasty Accident..... A1 U-I
 Never Let Go..... For.
 Night Affair..... For.
 Night Creatures..... A2 U-I
 Night Of Evil..... Misc.
 Night Of Passion—(See During One Night)
 • Nine Hours To Rama..... Fox
 Ninth Circle, The..... A2 For.
 No Love For Johnnie..... B Emb.
 No Man Is An Island..... A1 U-I
 No Place Like Homicide (What A Carve Up)..... Emb.
 • Not On Your Life..... WB
 Not Tonight, Henry..... Misc.
 Notorious Landlady..... A3 Col.
 • Nun And The Sergeant, The..... A3 UA

O

• Old Dark House, The..... Col.
 One Plus One..... A3 Misc.
 Only Two Can Play..... A3 Col.
 One, Two, Three..... A3 UA
 • Only Two Can Play..... Col.
 Outsider, The..... A2 U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herihy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
 141 COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
 218 FIVE WEEKS IN A BALOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
 220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
 213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 136 HUSTLER, THE—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
 241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
 207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifere Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—(CS)—Willard Parker, Merry Anders
 Aug. FIREBRAND—(CS)—Kent Taylor
 Sept. 300 SPARTANS, THE—(CS; DC)—Richard Egan, Diane Baker

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 DAY MARS INVADERS, THE—Kent Taylor, Marie Windsor
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LAST DAYS OF SODOM AND GOMORRAH, THE—Stewart Granger, Pier Angeli—Italian
 LION, THE—(CS; DC)—William Holden, Trevor Howard, Capucine
 LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; DC)—Raymond Massey, Robert Stevens—England
 LOVES OF SALAMMO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 THIRTY YEARS OF FUN—Robert Youngson Compilation
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
 YOUNG GUNS OF TEXAS, THE—James Mitchum, Alan Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
 6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
 6134 EXPLOSIVE GENERATION, THE—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6132 GREAT WAR, THE—D-118m.—Vittorio Garsman, Silvano Mangano—4867 (9-13-61)—Interesting entry will appeal primarily in art spots—Italian-made—Dubbed in English—Lopert
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
 6206 JUDGMENT AT NUREMBERG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
 6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 14 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
 6225 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
 6227 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 6123 THREE ON A SPREE—C-83m.—Jack Watling, Carole Lesley—4866 (9-13-61)—Mediocre comedy—Caralan—English-made
 6135 TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
 6228 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
 6130 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
 Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
 May **THIRD OF A MAN**—Simon Oakland
 June **MIGHTY URSUS**—Ed Fury, Christina Gajoni
 Aug. **TOWER OF LONDON, THE**—Vincent Price—Admiral
 Sept. **HERO'S ISLAND**—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
 Sept. **PRESSURE POINT**—Sidney Poitier, Bobby Darin—Kramer
 Sept. **WORD OF THE CONQUEROR**—All-Star Cast
 Oct. **PHAEDRA**—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 Nov. **MANCHURIAN CANDIDATE, THE**—Frank Sinatra, Janet Leigh—M. C.
 Nov. **TWO FOR SEESAW**—Robert Mitchum, Shirley MacLaine—Mirisch
 Nov. **WOMEN WARRIORS, THE**—Louis Jordan, Sylvia Simms
 Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
 Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(Cinerama)—George Stevens
HORLA, THE—Vincent Price, Nancy Kovack—Admiral
IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
SUMMER FLIGHT—Susan Hayward, Diane Baker, Michael Craig—Mirisch
TOM JONES—(C)—Albert Finney, Susannah York—England

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
DAY THE EARTH CAUGHT FIRE, THE—(Dylascopie)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Genā Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6202 **SERGEANT WAS A LADY, THE**—C-72m.—Martin West, Venetia Stevenson—4866 (9-13-61)—Fair comedy for the program
 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gema Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 **TO HELL AND BACK**—BIO D-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING FEATURES IN ORDER OF RELEASE

Nov. **IF A MAN ANSWERS**—(C)—Sandra Dee, Bobby Darin
 Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IRON COLLAR, THE—Audie Murphy
LANCELOT AND GUINEVERE—(C)—Cornel Wilde, Jean Wallace
PARANOIC—(C)—Janette Scott, Oliver Reed—English
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

155 **CLAUDELLE INGLISH**—D-99m.—Diane McBain, Arthur Kennedy—4866 (9-13-61)—Moderately interesting drama of backwoods bad girl
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 154 **SPLendor IN THE GRASS**—D-124m.—(TC)—Natalie Wood, Warren Beatty—4866 (9-13-61)—High rating drama on provocative theme
 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-132m.—(Dylascopie; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
 157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Oct. **CHAPMAN REPORT, THE**—(TC)—Shelley Winters, Efram Zimbalist, Jr.
 Nov. **GAY PURR-EE**—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 Nov. **WHAT EVER HAPPENED TO BABY JANE?**—Bette Davis, Joan Crawford

P

•Panic Button.....WB
 •Panic In Year Zero.....A3 A-I
 •Parandiac.....U-I
 •Paris's Delicate Condition.....Par.
 •Paris When It Sizzles.....Par.
 •Paridiso.....For.
 •Paris Blues.....B UA
 •Password Is Courage, The.....MGM
 •Payroll.....B AA
 •Period Of Adjustment.....MGM
 •Phaedra.....UA
 •Phantom Of The Opera.....A1 U-I
 •Phantom Planet.....A-I
 •Pigeon That Took Rome, The.....A3 Par.
 •Pinocchio—RE.....A1 BV
 •Pirates Of Blood River.....Col.
 •Pirates Of Tortuga.....A1 Fox
 •Play It Cooler.....Col.
 •Pocketful Of Miracles.....A2 UA
 •Postman's Knock.....MGM
 •Premature Burial.....A2 A-I
 •Pressure Point.....SP. UA
 •Prisoner Of The Iron Mask.....A1 A-I
 •PT 109.....WB
 •Proper Time, The.....UA
 •Pure Hell Of St. Trinians.....For.
 •Purple Hills, The.....A1 Fox
 •Purple Noon.....B For.

Q

•Queen's Guard, The.....Fox
 •Queen Of The Pirates.....A1 Col.
 •Question 7.....A1 For.

R

•Raven, The.....A-I
 •Rawhide Years, The—RE.....A2 U-I
 •Reach For Glory.....Col.
 •Rear Window—RE.....A2 Par.
 •Reluctant Saint, The.....Col.
 •Reptilicus.....A-I
 •Requiem.....A2 AA
 •Requiem For A Heavyweight.....Col.
 •Ride The High Country.....A3 MGM
 •Rider On A Dead Horse.....A3 AA
 •Riffi In Tokyo.....MGM
 •Ring-A-Ding Rhythm.....A1 Col.
 •Risk, The.....A2 For.
 •Road To Hong Kong, The.....A1 UA
 •Roman Holiday—RE.....A2 Par.
 •Roman Spring Of Mrs. Stone, The.....A3 WB
 •Rome Adventure.....WB
 •Roses For The Prosecutor.....For.
 •Running Man, The.....Col.

S

Sad Sack, The—RE.....A-I Par.
 Safe At Home.....A1 Col.
 Sail A Crooked Ship.....A3 Col.
 Sainly Sinners.....A1 UA
 Samar.....A2 WB
 •Sammy, The Way-Out Seal.....BV
 Sand Castle, The.....A1 Misc.
 Saskatchewan—RE.....A2 U-I
 Satan Never Sleeps.....A3 Fox
 Satan In High Heels.....Misc.
 •Savage Guns.....MGM
 •Savage Sam.....BV
 •Sea Fighters, The.....A-I
 Season Of Passion.....A3 UA
 Second Time Around, The.....A1 Fox
 Secret File: Hollywood.....Misc.
 Secret Of Deep Harbor, The.....A2 UA
 •Senilita.....Col.
 Sergeant Was A Lady, The.....A1 U-I
 •Seven Capital Sins.....Emb.
 Sergeants 3.....A1 UA
 •Seven Seas To Calais.....MGM
 Seven Women From Hell.....A3 Fox
 Seventh Commandment, The.....B For.
 Shoot The Piano Player.....For.
 Siege Of Hell Street, The.....Par.
 Siege Of Syracuse.....B
 Silent Call, The.....A1 Fox
 Singer Not The Song, The.....A3 WB
 Six Black Horses.....A2 U-I
 Sky Above—The Mud Below, The.....SP. Emb.
 Small Hours, The.....Misc.
 Some Like It Cool.....For.
 Something Wild.....A3 UA
 •Son Of Flubber.....BV
 •Spencer's Mountain.....WB
 Spiral Road, The.....A2 U-I
 Splendor In The Grass.....B WB
 •Spider's Web, The.....UA
 •Star Creatures.....A-I
 State Fair.....A2 Fox
 Strangers In The City.....SP Emb.
 Story Of The Count Of Monte Cristo, The.....A1 WB
 Stowaway In The Sky.....A1 For.
 Summer And Smoke.....A3 Par.
 •Summer Magic.....BV
 •Summer Flight.....UA
 Summer To Remember, A.....A1 For.
 Summerskin.....B For.
 Susan Slade.....A3 WB
 Sweet Bird Of Youth.....A3 MGM
 Swingin' Along.....A1 Fox
 Sword And The Dragon.....For.
 •Sword Of The Conqueror.....A2 UA
 •Swordsman Of Sienna.....MGM

T

Tales Of Terror	A2	AI
Tammy And The Doctor		U-I
Taras Bulba		UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
Term Of Trial		WB
That Touch Of Mink	B	U-I
Those Are The Damned		Col.
Then There Were Three		Misc.
13 West Street	A2	Col.
Three On A Spree	A3	UA
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
Three On A Match		U-I
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Throne Of Blood	A2	For.
Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Thunder Of Drums, A	A3	MGM
Time Bomb	A2	AA
Today We Live		MGM
To Hell And Back	A2	U-I
To Kill A Mocking Bird		U-I
Tom Jones		UA
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
Tower Of London, The	A3	UA
Town Without Pity	A3	UA
Tunnel 28		MGM
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trojan Horse, The	A1	For.
Trunk, The	A2	Col.
Twenty Plus Two	A2	AA
20,000 Eyes	B	Fox
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
Two Are Guilty		MGM
Two For The Seesaw		UA
Two Little Bears	A1	Fox
Two Tickets To Paris		Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The		U-I
Underwater City, The	A1	Col.

V

Valiant, The	A2	UA
Valley Of The Dragons	A1	Col.
Valley Of The Swords		WB
Very Private Affair, A	A3	MGM
Vice And Virtue		MGM
Victim	SP	For.
Victors, The		Col.
View From The Bridge	A3	Misc.
Vikings, The—Reissue		UA
Village Of Daughters		MGM
Viridiana	C	For.

W

Walk On The Wild Side	SP	Col.
Waltz Of The Toreadors		For.
War And Peace—RE	A1	Par.
War Hunt	A2	UA
War Lover, The		Col.
Warriors Five		A-I
Watch It, Sailor		Col.
We'll Bury You		Col.
West Side Story	A3	UA
Weekend With Lulu	A2	Col.
(No Place Like Homicide) What A Carve Up		Emb
What Ever Happened To Baby Jane?		WB
Whistle Down The Wind	A1	Misc.
White Christmas—RE	A1	Par.
White Slave Ship		A-I
Who's Got The Action		Par.
Wild Harvest	B	Misc.
Wild Westerners, The	A1	Col.
Wild For Kicks		For.
Woman Hunt	A2	Fox
Woman In July, A		Fox
Women Warriors, The	A2	UA
Wonderful World Of The Brothers Grimm, The	A1	MGM
Wonders Of Aladdin, The	B	MGM
Wonderful To Be Young		Par.
World By Night No. 2		WB
World In My Pocket	A2	MGM

X

X15, The	A1	UA
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Y

Young Racers, The		A-I
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Z

Zazie		For.
Zotzi	A1	Col.

COMING

BE CAREFUL HOW YOU WISH—(TC)—Don Knotts, Carole Cook
BLACK GOLD—Philip Carey, Diane McBain
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
GYPSEY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(Panavision; TC)—Cliff Robertson
SPENCER'S MOUNTAIN—(Panavision, TC)—Henry Fonda, Maureen O'Hara
TERM OF TRIAL—Laurence Olivier, Simone Signoret
VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon

MISCELLANEOUS

BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualer deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for dualers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for dualers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
ONE PLUS ONE: EXPLORING THE KINSEY REPORTS—D-115m.—Leo G. Carroll, Hilda Brawner, William Hollister—4867 (9-13-61)—Drama has angles—Selected
SAND CASTLE, THE—D-70m.—(Partly color)—Barry Cardwell, Laurie Cardwell—4867 (9-13-61)—Pleasant entry for program and art spots—deRochemont
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duara—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for dualers—Crown Int.
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Noel Meadow
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—Union
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
NEVER LET GO—MD-90m.—Richard Todd, Peter Selalrs, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—Continental
PURE HELL OF ST. TRINIANS THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4941 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—Continental
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
PARADISIO—NOV.-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nudie novelty—Fanfare
SWORD AND THE DRAGON, THE—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moria Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses—English titles—Continental
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—Dubbed in English—Ajay
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—English titles—Times
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahn, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.
SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

YUGOSLAVIAN

NIGHT CIRCLE, THE—D-90m.—Dusica Zegarac—4867 (9-13-61)—Well made drama for art house trade—English titles—Inter-progress Trading Co.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
(TECHNICOLOR)
(REISSUES)

17101 Donald's Lucky Day
17102 Donald's Cousin Gus
17103 Fire Chief (DD)
17104 Early To Bed (DD)
17105 Canine Caddy (MM)
17106 Springtime For Pluto (P)
17107 Dog Watch (P)
17108 Art Of Skiing (G)
17109 How To Play Baseball (G)
17110 Mickey's Delayed Date (MM)
17111 Chicken Little
17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

6441 (Oct.) Images Of Luangua 18m.
6442 (Dec.) Wonderful Israel 19m.
6443 (Feb.) Wonders of Philadelphia 18m.
6445 () Wonders Of Dallas 18m.

LOOPY DE LOOP COLOR CARTOONS

6701 (Sept.) Catch Meow
6702 (Nov.) Kooky Loopy
6703 (Dec.) Loopy's Hare-Do
6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

6751 (Sept.) Safety Spin
6752 (Oct.) Calling Dr. Magoo (CS and Standard)
6753 (Nov.) Magoo's Masterpiece
6754 (Dec.) Magoo Beats The Heat (CS and Standard)
6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

6601 (Sept.) Red Riding Hood Rides Again
6602 (Sept.) The Magic Fluke
6603 (Oct.) Imagination
6604 (Nov.) The Miner's Daughter
6605 (Nov.) Grape-Nutty
6606 (Dec.) The Popcorn Story
6607 (Jan.) Cat-Tastrophe
6608 (Jan.) Wonder Gloves
6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

6401 (Sept.) Quiz Whizz 15 1/2m.
6402 (Oct.) Fifi Blows Her Top 15 1/2m.
6403 (Nov.) Pies and Guys 16 1/2m.
6404 (Jan.) Sweet and Hot 17m.
6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES (REISSUES)

6431 (Oct.) Caught On The Bounce (Joe Besser) 15 1/2m.
6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m.
6433 (Dec.) Dance, Dunce, Dance (Eddie Foy, Jr.) 18 1/2m.
6434 (Jan.) The Fire Chaser (Joe Besser) 16m.

ASSORTED FAVORITES (REISSUES)

6421 (Sept.) Hot Heir (Hugh Herbert) 16 1/2m.
6422 (Nov.) Parlor, Bedroom and Wrath
(Vernon & Quillan) 16m.
6423 (Dec.) Flung By Afling (Schilling & Lane) 16m.
6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

6801 (Oct.) Aqua Ski Birds
6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

6551 (Sept.) Candid Microphone No. 3, Series 3
6552 (Nov.) Candid Microphone No. 2, Series 3
6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

W-361 (Sept.) Switchin' Kitten
W-362 (Oct.) Down and Outing
W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION

(COLOR)

Ten Pin Tour

D20-5 Speedway
D20-6 Gold Medal Divers
D21-1 Symphony In Motion
D21-2 Bow Test

TRAVELRAMAS

(COLOR)

T20-1 Porpoise Posse
T20-2 Pee Wees On Ice
T20-3 Waters Of Bangkok

NOVELTOONS

(COLOR)

P20-1 Northern Mites
P20-2 Micenicks
P20-3 The Lion's Busy
P20-4 Goodie The Gremlin
P20-5 Alvin's Solo Flight
P20-6 Hound About That
P20-7 Trick For Tree
P20-8 Cape Kidnaperal
P21-1 Munro
P21-2 Turtle Scoop
P21-3 Kozmo Goes To School
P21-4 Perry Popgun
P21-5 Without Time or Reason
P21-6 Good and Guilty
P21-7 T.V. or Not T.V.

**MODERN MADCAPS
(COLOR)**

M20-1 Galaxia
M20-2 Bouncing Benny
M20-3 Terry The Traitor
M20-4 Phantom Moustacher
M20-5 The Kid From Mars
M20-6 The Mighty Termite
M20-7 In The Nicotine
M20-8 The Inquisit Visit
M21-1 The Plot Sickness
M21-2 Crumley Cogwell
M21-6 Funderful Suburbia
M21-7 Samson Scrap and Delilah

**THE CAT
(COLOR)**

C20-1 Top Cat
C20-2 Boplin Hood
C20-3 Cane and Able
Comic King
F21-2 Home Sweet Swampy
F21-4 Psychological Testing

**TWO REEL SPECIALS
(COLOR)**

Lifeline To Hong Kong
Spring In Scandinavia

**CARTOON SPECIAL
(COLOR)**

A-21 Abner, The Baseball

20th Century-Fox

**MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)**

7109 (Sept.) Ski New Horizons
7201 (Jan.) Sports Fishing Family Style
7202 (Feb.) Football Highlights Of 1961
7203 (March) Primitive Fighters
7204 (April) Holiday In Ireland
7205 (May) Champion Angler
7206 (June) Quebec Sports Pageant
7207 (July) City Of The World
7208 (Aug.) Dance Magic
7209 (Sept.) Story Book Wedding

**MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)**

7110 (Oct.) Assignment India
7111 (Nov.) Assignment South Africa
7112 (Dec.) Sound Of Arizona

**TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)**

5110 (Sept.) Really Big Act
5111 (Oct.) Clown Jewels
5112 (Nov.) Tree Spree
5201 (Jan.) Honorable House Cat
5202 (March) Honorable Family Problem
5203 (April) Peanut Battle
5204 (May) Loyal Royalty
5205 (July) Send Your Elephant To Camp
5206 (Sept.) Honorable Paint In Neck

**TERRYTOONS
(2D ALL PURPOSE; DELUXE COLOR)**

5126 (Dec.) Sappy New Year
5221 (Jan.) Klondike Strikes Out
5222 (Feb.) Where There's Smoke
5223 (March) He-man Seaman
5224 (April) Nobody's Ghoul
5225 (May) Riverboat Mission
5226 (June) Rebel Trouble
5227 (July) Taming The Cat
5228 (Aug.) Runaway Mouse
5229 (Sept.) Big Chief No Treaty

Universal-International

**TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)**

4201 (Nov.) All That Oriental Jazz
4202 (Mar.) Land Of The Long White Cloud

SPECIAL

4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

4271 (Nov.) Treasure Of The Deep
4272 (Dec.) Caramba (CS)
4273 (Jan.) Mabuhay
4274 (Feb.) Leaping Dandies
4275 (Mar.) Pink Land Blue Waters
4276 (Apr.) Bahama Holiday
4277 (May) Fabled Island (CS)
4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

4211 (Nov.) Doc's Last Stand
4212 (Dec.) Case Of The Red-Eyed Ruby
4213 (Jan.) Rock-A-Bye Gator
4214 (Feb.) Home Sweet Homewrecker
4215 (Feb.) Pest Of Show
4216 (Mar.) Mackerel Moocher
4217 (Mar.) Room and Bored
4218 (Apr.) Fowled-Up Birthday
4219 (Apr.) Rocket Racket
4220 (May) Phoney Express
4221 (May) Careless Caretaker
4222 (June) Mother's Little Helper
4223 (July) Tragic Magic
4224 (July) Hyde and Sneak
4225 (Aug.) Voo-Doo Boo-Boo
4226 (Sept.) Crownin' Palms
4227 (Sept.) Punchy Pooch
4228 (Oct.) Little Woody Riding Hood
4229 (Oct.) Corny Concerto

**WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES**

4231 (Nov.) The Tree Medic
4232 (Dec.) After The Ball
4233 (Jan.) Chief Charlie Horse
4234 (Feb.) Woodpecker From Mars
4235 (Mar.) Calling All Cuckoos
4236 (Apr.) Niagara Fools
4237 (May) Arts and Flowers

Warner Bros.

**MERRIE MELODIES/LOONEY TUNES
TECHNICOLOR CARTOONS**

9701 (9-23-61) Daffy's Inn Trouble
9702 (10-21-61) What's My Lion?
9703 (11-11-61) Beep Prepared
9704 (12-2-61) Last Hungry Cat
9705 (12-30-61) Nelly's Folly
9706 (2-10-62) A Sheep In The Deep
9707 (3-10-62) Fish and Slips
9708 (3-31-62) Quackodile Tears
9709 (4-21-62) Crow's Feat
9710 (5-12-62) Mexican Boarders
9711 (6-30-62) Zoom At The Top
9712 (7-21-62) Slick Chick
9713 (8-18-62) Louvre Come Back To Me
1701 (9-1-62) Honey's Money
1702 (9-22-62) The Jet Cage
1703 (10-20-62) Mother Was A Rooster

BUGS BUNNY SPECIALS

9721 (9-2-61) Prince Violent
9722 (1-20-62) Wet Hare
9723 (6-9-62) Bill of Hare

**BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)**

9301 (9-6-61) A Hound For Trouble
9302 (9-30-61) Strife With Father
9302 (10-28-61) The Grey Hounded Hare
9304 (11-25-61) Leghorn Swaggled
9305 (12-23-61) A Peck Of Trouble
9306 (1-27-62) Tom Tom Tomcat
9307 (2-17-62) Sock-A-Doodle Do
9308 (3-17-62) Rabbit Hood
9309 (4-17-62) Ain't She Tweet
9310 (5-19-62) Bye Bye Bluebeard
9311 (6-16-62) Homeless Hare
9312 (7-14-62) Bird In A Guilty Cage
9313 (8-11-62) Fool Coverage
1301 (9-8-62) Hurdy-Gurdy Hare
1302 (9-29-62) Muscle Tussle
1303 (10-27-62) Fowl Weather

**WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)**

TWO-REELERS

9001 (10-7-61) Where The Trade Winds Play
9002 (1-6-62) Fabulous Mexico
9003 (5-26-62) Land Of The Trembling Earth
1001 (10-6-62) A Tough Of Gold

**WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)**

ONE-REEL

9501 (11-18-61) This Sporting World
9502 (12-16-61) Emperor's Horses
9503 (1-24-62) Wild Water Champions
9504 (4-28-62) Racing Thrills
9505 (7-7-62) Kings Of The Outdoor
9506 (8-18-62) Water Wizards

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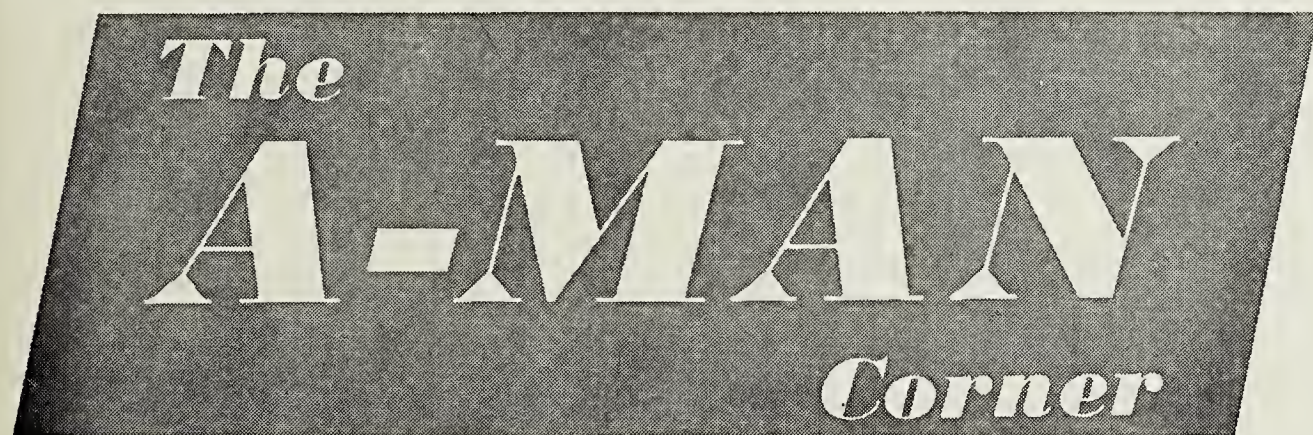
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SEPTEMBER 12, 1962

Volume 68

Number 12

IN THREE SECTIONS • THIS IS SECTION ONE



Newspaper Backs Family Film Plea

(See Page 7)

Business Building Sparks N. E. Meet

(See Page 11)

Seymour Poe, 20th-Fox vice-president in charge of world-wide distribution, detailed the company's newly streamlined set-up and revealed release plans for the coming year.
(See story on page 6)

"The Public Be Damned?" . . . see editorial—page 3

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THE PUBLIC BE DAMNED?

OUR EDITORIAL in the Aug. 29 issue (HEADLINE HUNTERS OR MONDAY MORNING QUARTERBACKS) stimulated considerable response among readers, who cited their own experiences with jaded critics. This week, we expand upon the subject in terms of a current motion picture that brings the problem into sharp focus.

The public has indicated many times that it will patronize the entertainment attractions that it likes, and not necessarily what the critics think it should like. Nothing is easier than to find fault. You need no capital, talent, brains, or even character to set up shop in the reviewing business. In addition, the critic quickly learns that he can attract a lot more attention by attacking than he can by praising.

All too often, he loses sight of the fact that the man who is always finding fault seldom finds anything else.

An editorial in the Cleveland, Ohio, Plain Dealer (issue of Aug. 17) examines this unfortunate situation under the apt title, "UNWONDERFUL WORLD OF JADED REVIEWERS." It is our opinion that these views bear repeating:

A week ago the financial pages of the New York Times carried this background on the weird world of stock market speculators:

"Mediocre reviews (in the New York papers) greeted the opening of 'The Wonderful World of the Brothers Grimm,' the Times story said, 'and the Cinerama stock, which had risen sharply in anticipation of the commercial potential of the film, dropped.'

"The New York Times critic said of the film, '... Nothing especially new or notable in the way of motion picture entertainment—or even Cinerama entertainment—has been accomplished here.'

"Wall Street observers read the reviews carefully and deluged the floor with sell orders . . . The stock closed at 15% off 1% on a total turnover of 176,300 shares."

IS IT LEGAL? DON'T ASK US

RECENTLY, in the wake of threatened government action against the steel industry for monopolistic practices and other such federal maneuvers, an important first run exhibitor asked us why nothing like this ever happens in the motion picture industry.

He pointed out that recent bidding innovations seemed to be on a legal borderline. Nearly every distributor "requires" a definite playdate or a bid will not be considered; contracts specify the number of days a film is to be played and the top and minimum scale to be paid on a sliding basis of the gross with basic guarantees. An exhibitor is "expected" to conform by pledging a specified number of advertising dollars if he wins a picture released with an area co-op campaign.

The call started us thinking. Most exhibitors, we feel, would agree that the breaking down of established clearance patterns is the single most important problem facing the industry today. We know of a situation where a well-operated first run theatre booked a picture being given special handling and road show treatment. While the distributor did not insist on a particular admission price, he did "suggest" that other theatres

Well, we were momentarily taken aback when we first read that on Aug. 9, for the film had struck us as being marvelously colorful and a blessed, nostalgic return to youth, appealing to any child or to any adult with remnants of childhood in his heart.

But it was not appealing to a jaded New York reviewer who apparently prefers a movie with "actual fertility rites never before photographed" and "secret orgies" to "The Wonderful World of the Brothers Grimm" with its solid entertainment values for the whole family.

The critics in New York, with their super-sophisticated sneering approach to almost everything that is normal and unperverted, have a lot to answer for in encouraging production of amoral, abnormal, and oversexed movies, plays, and novels.

Meantime, financial notes of the last few days have been commenting on the fact that "Brothers Grimm" has been drawing well, as reviewers outside New York, our W. Ward Marsh among them, have made truer assessments of the Grimm facts.

Our thanks to the Cleveland Plain Dealer for having the courage to attack their brothers of the press who have forgotten how to enjoy superior family entertainment. Of course, the Plain Dealer is not alone. Many others have recognized the top quality of the new Cinerama-MGM feature.

Among them is the National Legion of Decency, which commended the film to Catholic audiences with these words: "This film, with a special appeal for children, is recommended for the patronage of the entire family as superior, wholesome entertainment."

It is our earnest hope that the audiences everywhere will prove that the jaded critics don't know what they are talking about. After all, people who disagree need not be disagreeable, a lesson which many reviewers should learn.

were charging \$1.25. This was more than the theatre normally charged, but the exhibitor complied.

Imagine his chagrin when a sub-run situation started advertising the film before his run was finished. The admission price was lower, and to rub salt in the wound, the picture was part of a double feature. We won't comment on the legality of the situation, but it is hard to imagine a quicker way to lose public confidence.

This fast payoff of top product can kill first-run situations. Their advertising expenses and overhead are far greater than sub-run outlets, and their grossing potential is also far greater. But this grossing potential can be lost if clearance patterns are destroyed. Illegal? We don't know. But it certainly isn't good business sense.

To our inquiring friend, let us repeat for the umpteenth time that MOTION PICTURE EXHIBITOR has no direct contact with the Federal Trade Commission. Besides, lawyers are paid fees to supply answers as to the legality of various business practices.

That's not our job.

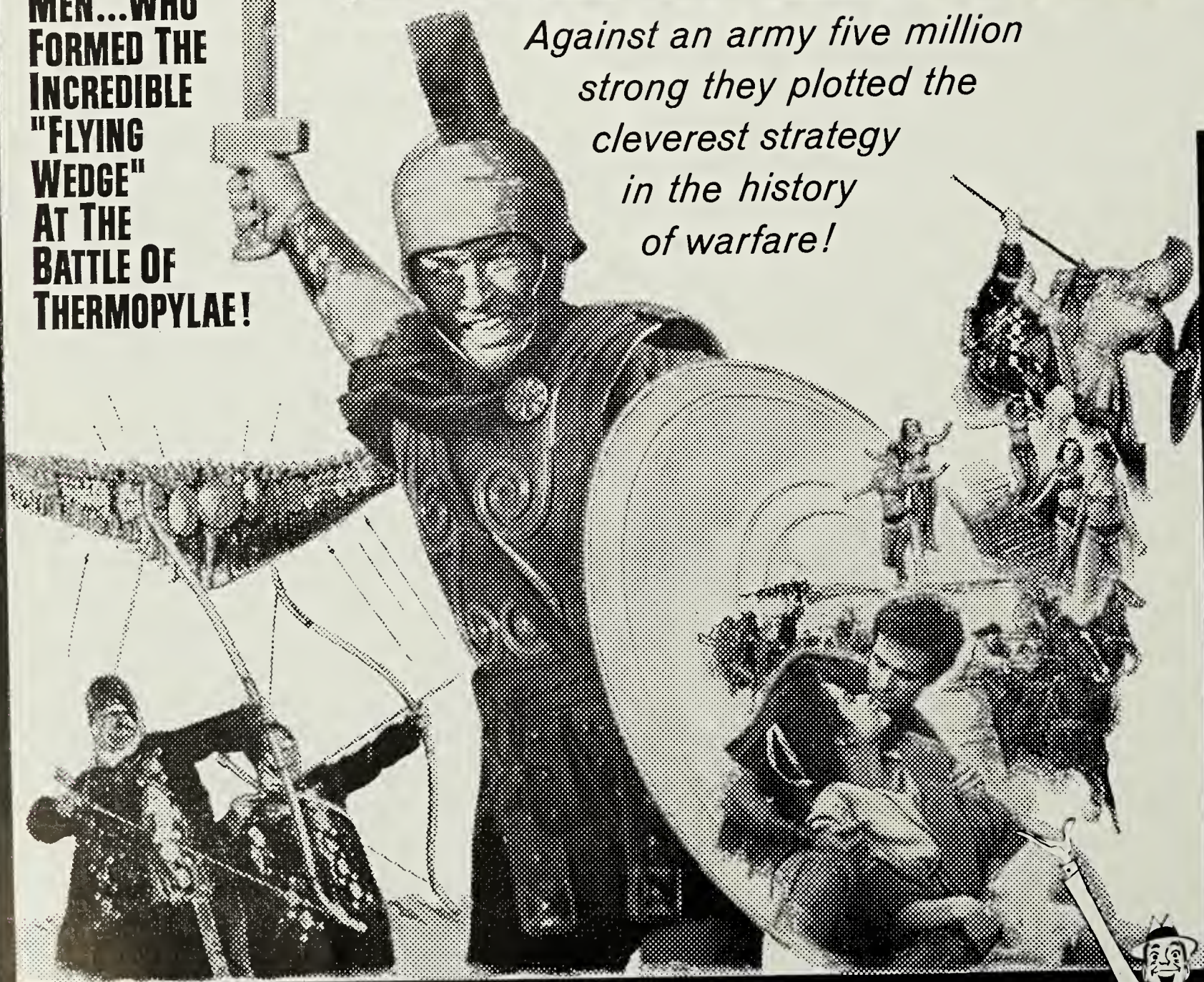
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NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Alexander R. Boyd, 86, president, A. R. Boyd Theatres, died in Jefferson Hospital, Philadelphia, after a short illness. In theatre business for over 50 years, he began with a small company of his own, later joining the Stanley Company of America, of which he was president during the booming theatre building era after the First World War. The Boyd Theatre was named for him when built in 1928, and was later sold to the Stanley Company. In 1930, the Stanley Company was sold to Warner Brothers and Boyd established his own firm, operating the Boyd theatres in Chester, Allentown, Easton, Bethlehem, and Lancaster. The firm also constructed the 14-story apartment building at 326 S. 19th Street, Philadelphia, where Boyd lived. He left no family. His wife died several years ago.

Louis King, 62, film producer-director, who was injured several weeks ago in an auto accident at Akemah, Okla., collapsed and died at his Hollywood, Cal., home. He directed and produced films for Paramount, RKO, Warners, 20th-Fox, Walt Disney, and TV. He was the brother of director Henry King.

Sarah Lapidus, 92, mother of **Jules Lapidus**, eastern division sales manager for Warners, died in Pittsburgh, Pa. In addition to her son, she leaves a daughter and a number of grandchildren and great-grandchildren.

Billy Wilkerson, 72, founder of The Hollywood Reporter, died in Hollywood, Cal. He founded the show-business tradepaper in 1930 and is credited with developing the Sunset Strip into a nightlife area. He also had interests in restaurants in Las Vegas. Previously, he was in motion picture exhibition in Fort Lee, N.J. He is survived by his widow, a son, and a daughter.

Arrival

A son was born to **Mr. and Mrs. Robert Levy** at West Valley Hospital, West Valley Community. The father is Gore Brothers Engraving Company's production manager. The infant, weighing seven pounds and named **Michael**, is the first grandchild for **Herman Levy**, Allied Artists advertising manager.

Chi Censors Reversed

CHICAGO—Embassy Pictures has won its third fight against censorship of its Academy Award-winning adventure feature, "The Sky Above—The Mud Below," with a successful appeal to the Censorship Appellate Board in Chicago. Late last month the Embassy Pictures release had overcome rulings of the state censorship board of Kansas and the Detroit Police Department.

In reversing the Chicago censorship board, the repeal board gave its decision without any reservations. "The Sky Above—The Mud Below" opens in Chicago on Sept. 14, at the Surf Theatre.

In Kansas City, where the state censorship board unqualifiedly banned the film and would not even consider deletions, the decision was reversed three days after Ephraim London, counsel for Embassy Pictures, instituted a suit.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., SEPT. 10

Trans-Lux Acquires Rappaport Theatres

BALTIMORE, MD.—Richard P. Brandt, president of Trans-Lux Corporation, and Isador M. Rappaport, president of the Rappaport Theatres, Baltimore, jointly announced that the four Rappaport Theatres have been acquired by Trans-Lux. The theatres include the Town, a 1,400 seat 70 mm theatre; the 2,000 seat Hippodrome, a landmark of downtown Baltimore; as well as two art theatres, the Aurora and Little.

The acquisition consists of long-term leases involving in excess of 3½ million dollars.

Rappaport has been a leading showman in Baltimore since August of 1931, and his son, Robert Rappaport, has served as vice-president and treasurer of Rappaport Theatres for the past eight years.

Brandt has announced that the operation of the four Baltimore theatres will be under the direction of Thomas E. Rodgers, vice-president of Trans-Lux Corporation. Ed Rosenfeld, who has been district manager of the three Trans-Lux Theatres in Washington, will assume the supervision of both Washington and Baltimore territories.

Brandt stated that the investment by Trans-Lux in downtown Baltimore was prompted by the gigantic urban redevelopment plans presently under construction. In connection with the current modernization of downtown Baltimore, Brandt stated that the four new Trans-Lux theatres would be restyled and fully modernized to provide the finest comfort and beautiful atmosphere for the movie goers of Baltimore.

TOP Issues News Bulletin, Launches Membership Drive

PHILADELPHIA—Theatre Owners of Pennsylvania, headquartered here, issued the first of its quarterly news bulletins to members recently. Focusing attention on industry problems and news on the local level, it offered recipients information on censorship, product supply, minimum wage laws, taxation, and a host of other topics.

Accompanying the release were messages from board chairman Thomas Friday, Comerford Theatres, Scranton, Pa., and president David E. Milgram, Milgram Theatres, Inc., Philadelphia. The bulletin revealed that TOP now has a membership of 180 theatres in the Philadelphia exchange territory, which covers eastern Pennsylvania, southern New Jersey, and Delaware.

Max M. Korr, membership chairman, Korr Theatres, Allentown, Pa., called on all members to enlist the support of their exhibitor friends in the hope that TOP could eventually count every theatre in the area as a member. TOP is affiliated with Theatre Owners of America.

EDITOR'S NOTE: Congratulations to the fast growing TOP. It is our feeling that nothing is more necessary, urgent, and valuable than for exhibitors to support strong organization on the local level.



BROADWAY GROSSES

Long-Runs Lead Holdovers

NEW YORK—Holdovers registered satisfactory grosses, led by hard ticket entries, which showed continuing strength. Estimated grosses for the week were:

"TWO WEEKS IN ANOTHER TOWN" (MGM). Paramount reported \$19,000 for the fourth week.

"MUSIC MAN" (WB). Radio City Music Hall, with stage show, registered a healthy \$175,000 for the third week.

"LOLITA" (MGM). State claimed \$20,000 for the 13th week.

"SPIRAL ROAD" (U-I). Warner reported \$10,000 for the fifth week.

"THE PIGEON THAT TOOK ROME" (Para.). DeMille continued strong with \$26,000 for the third week.

"WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Loew's Cinerama continued big with \$50,000 reported for the fifth week.

"JUDGMENT AT NUREMBERG" (UA). Astor reported \$17,000 for the return "Premiere Showcase" engagement.

"GUNS OF DARKNESS" (WB). Victoria announced \$10,000 for the last 11 days, including the third week.

"SKY ABOVE—MUD BELOW" (Embassy). Forum reported \$9,600 for the 12th and last week.

"NOTORIOUS LANDLADY" (Col.) Criterion registered \$22,000 for the seventh week.

"WEST SIDE STORY" (UA). Rivoli garnered \$38,000 for the 46th week of the hard ticket engagement.

"PHANTOM OF THE OPERA" (U-I). Palace reported \$10,500 for the third week.

Surprise For Joe

NEW YORK—For once, the irrepressible Joseph E. Levine, who is never at a loss for words, was stopped in his tracks.

This past Saturday, the president of Embassy Pictures, having just returned from Paris, wanted nothing more than to relax at home. However, his ever loving wife had other ideas and insisted that Joe put his black tie on and meet a few people at the famous Four Seasons Restaurant.

Like most husbands, Joe lost the battle. When he arrived at the restaurant, he found waiting in a private room his family, business associates, and about a dozen close friends. Joe's mouth dropped, he was obviously overwhelmed. The fact is Joe had finally arrived at the surprise party in honor of his 57th birthday.

Boston's energetic exhibitor, Ben Sack, introduced himself as toastmaster. He called on Mrs. Levine, perpetrator of the party. Following with appropriate remarks were Abel Green, Variety topper and raconteur of the Paris boulevards; Jay Emanuel, cross between an exhibitor and publisher; Charles Boasberg, Budd Rogers, Irving Wormser, and, for the family, Mrs. Berte Harrison Poppell, who recited "Ode to My Brother Joe on His Birthday."

The wine flowed free and so did the good fellowship. Congratulations, Joe!

Fox Begins "Operation Streamline"

Poe Reveals Schedule For Next Year's Films; Zanuck Suspends Activity At Studio, Shifts Execs

NEW YORK—Seymour Poe, at his initial press conference as vice-president in charge of world wide distribution of 20th-Fox, outlined the first steps in his intensive program to streamline the distribution arm of the company.

The new sales head also revealed the company's release schedule for the next full year, assuring exhibitors there would be a steady flow of product from 20th-Fox during this period.

Poe will revamp the domestic distribution setup in line with today's specialized needs of both the theatre and the distributor. The company's sales department will immediately be set up in four divisions—the East, West, South and Canada—with a division manager at the head of each.

Abe Dickstein has been appointed eastern division manager; Thomas O. McCleaster has been appointed western division manager; Peter Myers will head the Canadian division; and a promotion from within the ranks of the organization, as yet undetermined, will head the southern division. The managers, with the exception of Myers, will operate out of the home office and will be the official representatives of the distribution vice-president. Myers will headquarter in Toronto.

The entire domestic sales force will be streamlined and "new-fashioned," Poe pointed out, providing the customer with what is hoped to be the most modern, compact, and trenchant sales organization in the industry. "The requirements of the producer and exhibitor in today's market automatically preclude the use of archaic distribution patterns," he said, "and I will do everything within my power to eradicate antiquated methods."

Explicitly revealing the release program for the next 12 months is not a whim of management to get headlines, Poe said, "but a most vital facet to our whole new way of thinking and acting. If we are able to tell exhibitors now what will definitely be available for their theatres next spring and summer, it can only rebound to the benefit of all."

The current September releases include "The 300 Spartans" and "I Like Money."

In October, Darryl F. Zanuck's "The Longest Day" begins its roadshow engagements in specially selected theatres across the country beginning Oct. 4 at the Warner, New York. Also this month will be a combination show of "The Loves Of Salamambo" and "The Battle." The November release will be the Seven Arts production, "Gigot." The year-end holiday attraction will be Titanus' "The Last Days Of Sodom And Gomorrah." In January there will be a combination package—"The Young Guns Of Texas" and "The Queen's Guards." "The Lion" will be nationally released in February. "The Robe" will be brought back in the pre-Easter period during March. The company's Easter attraction will be Mark Robson's "Nine Hours To Rama." For May release will be Robert Youngson's newest compilation of comedy classics, "30 Years Of Fun."

In June, Titanus Productions' "The Leopard" stars Burt Lancaster, Claudia Cardinale, and Alain Delon. "A Woman In July" will be the appropriate release for July. Con-

N. Y. Exhibs Win Round In Wage Exemption Fight

NEW YORK—City Council reported out favorably an amended city minimum wage law from which "part time" motion picture theatre employees were exempted.

This was a victory for New York City exhibitors represented by Emanuel Frisch, chairman, New York City Motion Picture Theatre Owners Minimum Wage Committee, who argued before the Council's General Welfare Committee that "ushers, ticket sellers, children's matrons, and ticket takers" be exempt from the provision of a minimum of \$1.25 an hour for one year and \$1.50 an hour thereafter."

The amended bill was to come before Council again on Sept. 11. If passed, it then goes to the Board of Estimate.

cluding the current schedule will be Titanus' "The Condemned Of Altona."

In concluding the discussion about the year's releases, Poe announced that plans are now being developed for the special release of "Cleopatra" next year.

There could be a few additions but no drastic changes, and if there are additions, they will most likely come from abroad where a plan will be put into effect to either purchase films made there outright or to go in on a co-production basis. He didn't think that there was enough time at hand to make any really important pictures at the studio and include them in the release schedule.

The domestic sales force has been reduced from 78 salesmen to 44, and he thought that this was about the same number to be found at other major companies. While the number of branches in the U.S. and Canada will remain the same, four—Omaha, New Haven, Oklahoma City, and Albany—will have a change in status with a resident manager in charge, assisted by a booker and a secretary.

He named Robert L. Conn, a former member of the sales cabinet which was abolished, to be his executive assistant in charge of domestic distribution. Further personnel studies are still being conducted.

Studies are still being conducted in the foreign end of the operation and an announcement on this may be forthcoming in the next few weeks. Meanwhile, Emanuel
(Continued on page 17)

Stembler, Fine Ask J.D. Stand On Pay-TV

WASHINGTON—Marshall H. Fine, president of the Allied States Association of Motion Picture Exhibitors, and John H. Stembler, president of the Theatre Owners of America, met in Washington, D.C. with Robert Kennedy, Attorney General of the United States.

They also conferred with Judge Lee Loevinger, Assistant Attorney General in charge of the Antitrust Division; Maurice Silverman, Judgments and Judgment Enforcement Section, Antitrust Division, Department of Justice; and Margaret H. Brass, Chief, General Litigations Section, Department of Justice.

Stembler and Fine explained to the Department of Justice officials, TOA's and Allied's position and reason for resisting pay television. They stated that in their opinion, "sales to pay tv was economic suicide for the film companies."

The Department of Justice was asked for clarification of the recent letter sent to the film distribution companies regarding the sale of current film to the Hartford Phonevision pay tv test, after receipt of a complaint from RKO General, sponsors of the Hartford test, that it could not obtain product from all of the distribution companies.

Stembler and Fine were informed that at this point, the Department of Justice was merely inquiring of each company its individual policy and plans in regards to the Hartford test, without undertaking to say what it should be.

Bader Joins Eldorado

NEW YORK—Robert H. Van Beynum, president of Eldorado Films, Inc., which is active in domestic and international film sales, announced that David Bader, industry veteran, has been elected executive vice-president of the company.

Van Beynum, a former Benton & Bowles account executive, named Bader to the post following Bader's resignation from Continental Distributing and Sterling Television. Prior to his association with the Walter Reade Group, Bader had been with Astor Pictures and Atlantic Television for seven years.

Goodbye To A Grand Old Man

Al Boyd is dead and the world is a poorer place for it. This grand old man was more than just the dean of Philadelphia area exhibition. He was a gentleman of the type that one encounters too rarely. His integrity was limitless. He was scrupulously honest in business and personal matters alike. His word was better than any signed contract, and his sense of decency and fair play made him the best loved man in the motion picture industry in the Philadelphia territory.

Al Boyd's contribution to the industry he served with such devotion for so many years is a success story that brings joy to the heart, for in all his life he never caused another human being a moment's pain or suffering. How many successful businessmen can say as much?

Al Boyd was 86 and still active as head of Boyd Theatres. He had interests in Chester, Allentown, Easton, Bethlehem, and Lancaster and visited them regularly. He always had energy to spare for a good cause.

At every conclave of motion picture industry personnel in Philadelphia or nearby, the toastmaster would introduce Al Boyd, who would rise smiling from his table on the floor. The applause was always overwhelming as his friends showered him with their affection and respect.

I am proud to have known and loved Al Boyd and to have called him my friend.

JAY EMANUEL

Nation's Top Showmen For Show-A-Rama VI

KANSAS CITY—Fred Souttar, president of the United Theatre Owners of the Heart of America, sponsors of the annual "Show-A-Rama" exhibitor conventions here, announced that the board of directors of that organization has directed that four top showmen from the four corners of the nation be invited to appear before the convention this coming spring. The spring meeting for "Show-A-Rama" will occur on March 5-6-7, 1963, in the Hotel Continental, Kansas City.

The show has become famed for its showmanship and the presentation of practical ideas that have real merit on the local level for all exhibitors. Souttar said, "This upcoming show will present only those subjects and ideas which are important to the exhibitor on the local scene. An important approach to this is the selection of the four best showmen—from north, south, east, and west—and inviting them to appear in the business building session of the convention. There's some tremendous talent in this country when it comes to the selling of the local theatre and good motion pictures. We want the very best of this talent to appear before this convention!"

Exhibitors everywhere are invited to make nominations or recommendations as to whom these four men shall be. A letter summing up the talents and qualities of a recommended showman may be sent to Fred Souttar, United Theatre Owners of the Heart of America, 114 West 18th st., Kansas City 8, Mo., and each recommendation will receive the personal consideration of the board of directors of the organization.

U-I, Decca Set Dividends

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share on the common stock of the company, payable on Sept. 27 to stockholders of record at the close of business on Sept. 15.

Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock.

Newspaper Supports Goldwyn Call For Increased Flow Of Family Films

UA First-Half Net Tops 1961 Earnings

NEW YORK—The first-half net earnings for 1962 of United Artists Corporation, after provision for income taxes of \$1,865,000, were \$2,003,000 compared with \$1,893,000 for the comparable period of the previous year, it was announced by Robert S. Benjamin, chairman of the board.

UA's world-wide gross income for the first half of 1962 totalled \$62,066,000 against \$57,866,000 for the same period in 1961.

The six-month net represents earnings of \$1.15 per share on the 1,741,473 shares outstanding on June 30, 1962. This compares with net earnings of \$1.09 per share for the first half of 1961, after adjusting the shares then outstanding to the number outstanding on June 30, 1962.

Bronston-Para. Pact Set

NEW YORK—Paramount Pictures and Samuel Bronston Productions have entered into an agreement for the production of a spectacular international circus story to star John Wayne and other top personalities, it was announced jointly by Samuel Bronston and Barney Balaban, president of Paramount Pictures Corporation.

The announcement indicated that the multi-million dollar color and wide-screen attraction will be one of Paramount's most ambitious releases since "The Ten Commandments" and "The Greatest Show on Earth."

Pre-production filming for the new picture, which Paramount will release in the Western Hemisphere, will begin this November in the capitals of Europe and Asia. Principal photography is slated for August, 1963, in Spain, headquarters for Samuel Bronston Productions.

COLUMBUS, O.—Hollywood studios have been trying "to raise their falling revenues" by "progressively lowering their standards to a point where few pictures are produced to which responsible parents care to take their children or to permit them to see alone," said the Columbus Dispatch editorially.

The editorial, titled "Goldwyn Calls For Family Films," was inspired by Sam Goldwyn's comments at his 80th birthday dinner in which the producer was quoted as saying "the economically sick American film industry cannot survive unless it gets families back into the theatres."

"You can make fine pictures without offending," said Goldwyn. The Dispatch said he could have cited many of the hits he has made to underscore the point. The Dispatch noted that Goldwyn said that Walt Disney is "the most successful producer in Hollywood right now and his pictures never offend the family."

The Dispatch added: "There's a lot of sense in Goldwyn's counsel to those of us outside the cinema world who can look at Hollywood's plight objectively. The sign that hangs over many boxoffices, 'Adults Only' (however laxly enforced), is tacit admission by the moviemakers of their shortcomings in this respect."

"Hollywood has been tackling its problem in the wrong way. It tries to compete with television by exploiting sex and sensation in a manner tv, so far at least, is not permitted to match. It tries to outdo foreign filmmakers in frankness which often becomes filth. It has permitted its own self-regulatory code to become a joke, presenting material on screen which 10 years ago wouldn't be discussed privately in adult mixed company."

"The studios don't face the same threat of governmental censorship they once did, thanks to the 'anything goes' position taken by the U. S. Supreme Court as to what is obscenity or pornographic. But the great American public quite clearly is exercising its own, informal censorship."

"Sam Goldwyn, one of the industry's shrewdest and most successful leaders, recognizes this when he suggests 'a new code of ethics' for the film industry. Something of the sort is badly needed."

Fight Films To AA

NEW YORK—Motion pictures of the Floyd Patterson-Sonny Liston heavyweight championship fight will be distributed by Allied Artists, it was announced by Steve Broidy, president. He disclosed that the deal had been completed with Sheldon Graff, board chairman of Graff-Reiner-Smith Enterprises, owners of the ancillary rights to the fight. Attorney Irving B. J. Levine represented Graff-Reiner-Smith in the negotiations.

The long-awaited meeting is scheduled to take place at Chicago, Sept. 25.

Broidy and Graff stated that a record 1500 prints will be ordered on the fight pictures to enable the maximum number of exhibitors to have it on their screens immediately following the night of the event.

Allied Artists' distribution rights are world-wide except for the Scandinavian countries. Because of the unusual controversial interest in the Patterson-Liston rivalry, it is predicted that the motion pictures will hit a record \$1,000,000 gross.



Seen celebrating Paramount's new agreement with Samuel Bronston Productions are, from left, George Weltner, Paramount executive vice-president; Barney Balaban, Paramount president; Samuel Bronston; Paul N. Lazarus, Jr., executive vice-president, Bronston Productions; and Adolph Zukor, chairman of the board of Paramount Pictures.

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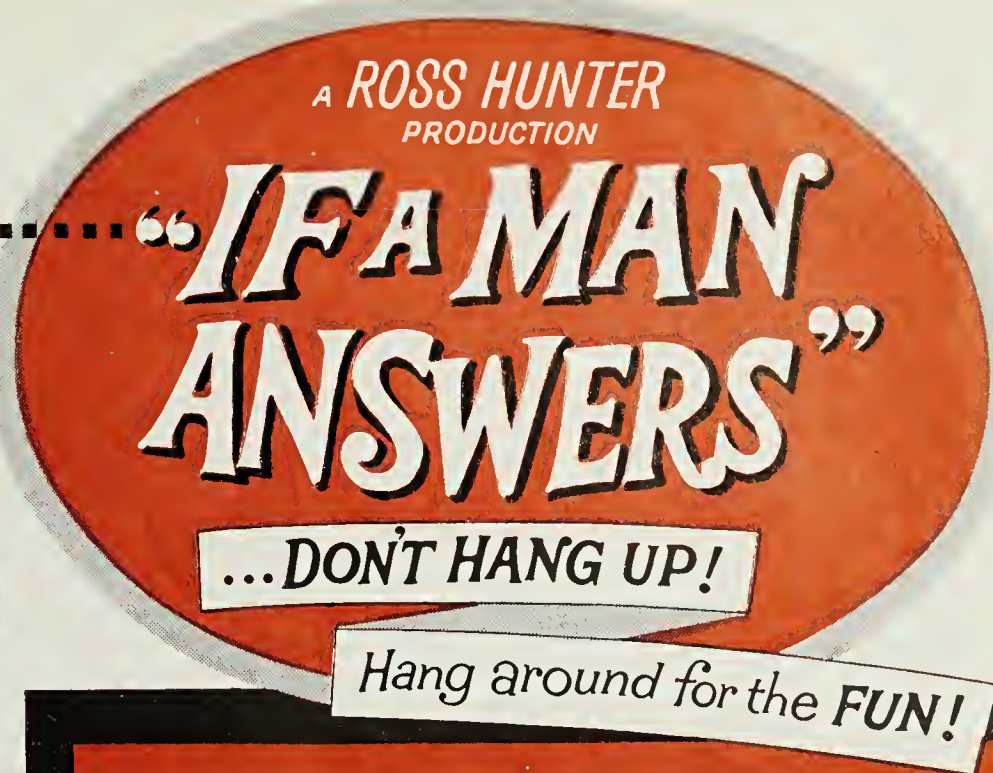
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N CHAIN OF COMEDIES"

Lightstone, Peppercorn To Embassy Key Posts; Expanded Schedule Set

NEW YORK—The election of Leonard Lightstone as executive vice-president of Embassy Pictures Corporation was announced recently by Joseph E. Levine, president.

Lightstone, who joined Embassy in June, 1961, was formerly the company's vice-president in charge of international sales. In his new post, Lightstone will assume additional responsibilities in the formulation and execution of Embassy's continuing expansion in the areas of production and distribution of major film product.

Before joining Embassy as international sales director, Lightstone was a vice-president and film buyer for Rugoff Theatres, New York.

The appointment of Carl Peppercorn as general sales manager of Embassy was announced later by Lightstone.

Peppercorn has resigned as a vice-president and general sales manager of Continental Distributing, Inc., to accept the post. In his new duties, Peppercorn will supervise the expansion of Embassy's domestic sales organization.

A veteran of more than 34 years in the motion picture industry, holding various executive sales positions, Peppercorn was with Continental the past seven years. Entering the film business with RKO Radio Pictures, he held such posts as assistant domestic sales manager and president and general sales manager of Canadian operations during his 20-year affiliation with that company.

Continuing into the fall its expanded program of major film attractions, Embassy has scheduled the release of nine productions.

The nine films include Eugene O'Neill's drama, "Long Day's Journey Into Night," directed by Sidney Lumet and produced by Ely Landau. The four principals—Katherine Hepburn, Jason Robards Jr., Sir Ralph Richardson, and Dean Stockwell—received "Best Actor" awards at the recent Cannes Film Festival for their performances.

"Divorce—Italian Style," directed by Pietro Germi, starring Marcello Mastroianni, Daniela Rocca, and Stefania Sandrelli, voted Best Comedy at the 1962 Cannes Film Festival. Mastroianni previously won Italy's Silver Ribbon Award for his "best" performance.

"Madame Sans Gene," in Technirama 70mm. and Technicolor, starring Sophia Loren and Robert Hossein, directed by Christian-Jaque. The romantic adventure was voted Best Picture of the Year at the 13th International Film Referendum, in Vichy, France, and Hossein was named Best Actor.

"La Viaccia," romantic drama directed by Mauro Bolognini, starring Claudia Cardinale and Jean-Paul Belmondo.

"Seven Capital Sins," comedy-drama directed by Claude Chabrol, Edouard Molinaro, Jean-Luc Godard, Roger Vadim, Jacques Demy, Philippe de Broca, and Sylvain Dhomme, starring among others Jean-Pierre Aumont and Dany Saval.

"Le Crime Ne Paie Pas" (Crime Does Not Pay), a mystery-drama, directed by Gerard Oury, starring an international cast headed by Rochard Todd and Danielle Darrieux.

"Love at Twenty," romantic drama, directed by Francois Truffaut, Andrej Wadjda, Shintaro Ishihara, Renzo Rossellini, and Marcel Ophuls, starring Eleanora Rossi-Drago, Barbara Frey, and Christian Doermer.

Ingmar Bergman's "Night Is My Future," symbolic drama starring Mai Zetterling and Birgir Malmsten.



The fund for establishing a memorial to Abe Montague, late president, Will Rogers Memorial Fund, was given a solid send-off by a \$50,000 contribution from the nine member companies of MPAA. Ned E. Depinet, left, Montague's successor, is seen receiving the check from Eric Johnston, president, MPAA.

SW's Del Mar Retires

NEW YORK—Sidney Del Mar, head of the tax department of Stanley Warner Theatres, retired after 32 years with the company. He was feted by his associates at Stanley Warner and friends from his Warner Bros. days with a luncheon at the Harvard Club. Among those present were Miles Alben, Stuart Aarons, James M. Brennan, William Cannon, Louis Dennis, Edwin Doty, Richard Ericson, Nat Fellman, David Fogelson, Harry Goldberg, Gio Gagliardi, Harry M. Kalmine, Frank Kiernan, Charles Kontulis, Michael Lichtenstein, W. Stewart McDonald, James Pollak, Samuel Rosen, Arthur Rosen, Bernard Rosenzweig, Fred Stengl, Thomas J. Martin, Walter Mehofer, Mae McGinn, and Sally Meiselman.

W. Stewart McDonald, vice-president and treasurer of Stanley Warner, presented the guest of honor with a gift from the company and also one from his friends and associates.

Col. Films For Pay-TV

HARTFORD, CONN. — Columbia Pictures has joined the list of companies providing product for the Hartford Phonevision pay television. RKO General Inc., announced that both first subsequent run and earlier Columbia pictures would be shown over Channel 18.

Warners, Paramount, Walt Disney, and Show Corporation of America are the others providing films for Hartford pay-tv, and negotiations are under way with other companies for product for the experiment.

"Constantine and the Cross," drama-spectacle, in wide-screen and color, directed by Lionello De Felice, starring Cornel Wilde and Christine Kaufmann.

Additionally, in release this fall will be "Boccaccio '70," starring Sophia Loren, Anita Ekberg, and Romy Schneider; "The Sky Above—The Mud Below," Academy Award-winning adventure film; "Strangers in the City," starring Robert Gentile and Kenny Delmar; "No Place Like Homicide!" starring Kenneth Connor and Shirley Eaton; Ingmar Bergman's "The Devil's Wanton," starring Doris Svedlund and Birgir Malmsten; and "Bell' Antonio," starring Marcello Mastroianni and Claudia Cardinale.

WB Launches Drive To Welcome "Razz"

BURBANK, CALIF.—Warner Bros. launching its "Welcome to Razz" Sales Drive, honoring the motion picture distributing company's new general sales manager, Morey (Razz) Gildstein.

Drive, extending from Sept. 2 to Feb. 2, 1963, will offer prizes of \$35,000 to sales personnel for achievements in building billings.

Benjamin Kalmenson, executive vice-president of Warner Bros. Pictures, Inc., has notified all exhibitors of the sales drive in an open letter, stating: "We at Warner Bros. feel fortunate and are pleased that 'Razz' Goldstein has joined us as general sales manager at a time when we have geared up with product, promotional plans, and new manpower to break all sales records in our history."

"Through years of dedication and service to the industry, 'Razz' Goldstein has won many, many warm friends and well-wishers among exhibitors everywhere. We know that you are just as confident as we are that 'Razz' will go on to even greater success in his new assignment."

Kalmenson said that the drive would include a blockbuster lineup of product, highlighted by "The Music Man," "The Chapman Report," "Gypsy," "What Ever Happened to Baby Jane?" and "Gay Pur-ee."

"We invite you to join in the celebration," Kalmenson wrote to the exhibitors. "Your cooperation can help make this the most gala welcome any man has ever had."

A four-member Drive Committee has been appointed, including Bernard Goodman, distribution vice-president; Larry Leshansky, coordinator of field sales activities; Walter Mehofer, controller and assistant treasurer; and Sam Keller, supervisor of exchange operations.

Warner Bros. will hold four regional sales meetings from mid-September to mid-October as highlights of the drive.

The sessions will take place in Los Angeles Sept. 18-19, Dallas Sept. 25-26-27, Toronto Oct. 2-3, and New York Oct. 10-11-12.

Goldstein will speak at all four meetings, as will Larry Leshansky, coordinator of field sales activities, and Ralph Iannuzzi, playdate department head.

Art Comes To Broadway

NEW YORK—The premiere opening of the D. W. Griffith this month will mark the establishment of New York's first motion picture art theatre in the Broadway midtown area.

The theatre, formerly the Bijou on 45th St. west of Broadway, was famous for its legitimate stage and film offerings since its initial opening in 1917.

Converted to an intimate theatre of 350 seats, the D. W. Griffith will be devoted exclusively to American and foreign films of the highest artistic calibre.

According to Henry Rosenberg, the exhibitor, "it is this policy of showing motion pictures which truly exemplify creative film artistry that prompted the selection of the name D. W. Griffith—one of the screen's greatest and most progressive directors."

T-L Declares Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 15 cents per share quarterly dividend to be paid on Sept. 28 to stockholders of record as of Sept. 14.

Allied Asks Review Of "King" Sales Policy

DETROIT—From the Allied States Association national office comes the information that president Marshall H. Fine has communicated to Robert M. Mochrie, vice-president and general sales manager of MGM, regarding a sales policy on "King of Kings" which the organization regards as high and arbitrary.

Fine expresses himself at the direction of the National Allied Board, "in the name of all theatres who have long considered themselves MGM customers."

High on the list in "frequency occurrence and loss" in exhibitor complaints discussed at last summer's board meeting at Concord, was the MGM policy of no adjustment whatsoever on "KOK" terms.

While Fine concedes boxoffice performance was excellent in many engagements, he states there were more situations in which "grosses were nowhere in keeping with contracted (and subsequently demanded) film rentals." In fact, the letter continues, the writer knows of no recent picture which has had as many generally poor engagements, while the distributor has done nothing to aid the hurt exhibitors.

In the case of "Ben-Hur," exhibitors were satisfied, both because it was intertwined with Metro's future, and consistently outstanding grosses. During this "KOK" period, Metro's future does not hang in balance, while exhibitors, particularly small town and late runs, suffer a perilous day to day existence.

He feels MGM owes much to exhibitors who aided it in the lean days in stock fights and product playoff, and are entitled to solace from a company now grown strong and healthy but which was so quick to call for assistance in time of trouble.

The crying need, says Fine, is for action now, not tomorrow when it may be too late for the little theatres.

He concludes by "respectfully and humbly" asking for immediate review of policy to date "to the end that adjustments may be granted to all those theatres where grosses on that picture were not consistent with the film rentals demanded and paid."

Para. Appoints Levine

NEW YORK—Jerry K. Levine has been appointed advertising manager of Paramount Pictures Corporation, it was announced by Martin Davis, director of advertising and publicity.



LEVINE

Levine rejoined Paramount, where he had previously been assistant to the advertising manager, in June, after serving three years as eastern advertising manager for Columbia Pictures.

Prior to these affiliations, Levine was associated with the Donahue & Coe advertising agency.

RKO's Cassidy Retires

NEW YORK—John A. Cassidy, for many years press representative for RKO Theatres, has retired. Paul Ringe, formerly senior associate editor of The Independent Film Journal, has joined the RKO publicity staff succeeding Cassidy.

Cassidy started with RKO in October 1921, when it was the B. F. Keith Circuit. Since then, he has been associated with the company's publicity and advertising staff.

Business Building Ideas Highlight Meeting Of New England Exhibitors

BOSTON—At a breakfast-luncheon meeting of Independent Exhibitors of New England, a Theatre Owners of America unit, new fall product was hailed and COMPO plans discussed while several exhibitors outlined special promotions that have paid off handsomely for them.

With Jim Mahoney of Interstate chairing the early morning session, more than 35 exhibitors got down to the business of discussing upcoming product and what can be done to make business better in motion picture theatres. The committee in charge comprised Mahoney, Carl Goldman, executive secretary; Julian Rifkin, Rifkin Drive-In Theatres, president; Malcolm Green, treasurer, Interstate Theatres, first vice president.

Sam Seletsky, booker and buyer for General Drive-In Corp., outlined a survey of new product for the group and urged showmen to boost their product. "There are good pictures and there are fair pictures, but every picture has something in it that can be exploited to advantage if exhibitors will only look," he said. "There's something in every picture for somebody, even if it's the geographical area, or someone in the film who lives or lived in the area." He blasted people in the business who knock product. "This is what we make our living on," he pointed out. "Let's not degrade our industry."

Malcolm Green, first vice-president, and treasurer of Interstate Theatres, reporting on COMPO and new product, said that some exhibitors are not fully cognizant with the COMPO plan. The COMPO plan is a new way of getting advertising money for pictures, and "we try to get a new A picture, one that you can show to the audience with no fear," and exploit it to the grass roots.

President Julian Rifkin, head of Rifkin Drive-In Theatres, told the group that "special handling" pictures will be moved up for fast release.

Promotions were next on the agenda, and Arthur Maybee, manager of the State, Milford, Mass., Interstate theatre, explained his kiddie show policy in which advertising programs are sold to merchants at \$15 per week. The merchants get trailer on the screen, cards in the lobby, cards in their windows, and free tickets, which read "Admit one. You are the guest of ———— at a specially selected show of family entertainment at the State Theatre Saturday Afternoon."

In another most successful kiddie promotion, "Doc" Romanow, manager, Coolidge, Brookline, Mass., a B & Q Theatre, reported on his "Pencil Box Shows." This is run once a year,

and a sponsor is set. In the case of the Brookline, they have a well known restaurant as the sponsor. A 40x60 trailer is used, and prices are raised at the box office from 35 to 40 cents. "We do as much as \$700 to \$800 on a matinee, and we have been running it for seven years," Romanow told the group. He said this is all the more amazing when it is pointed out that the Coolidge is not a children's house. He also said that the best day for a "Pencil Box Show" is the Thursday preceding the school week. Each youngster gets a pencil box, filled with all that's needed for going back to school. The pencil boxes carry the sponsor's labels. Here is a promotion that works.

Another children's show promotion was detailed by Alex Castoldi, Paramount Theatre, Newton, Mass., a New England Theatres house. In this promotion, tickets are sold through the schools, with 450 every other Saturday for 16 weeks. It's called "Childrens' Adventure Series," and is sponsored by a Creative Arts Committee, and run in the elementary school. Product shown is a feature and a serial, a two hour show, from J. Arthur Rank.

Langdon Wilby, manager of the Shipyard Drive-In, Providence, R. I., a Rifkin Theatre, reported on his promotion with the Little League. The League started off with 2,000 tickets, which they had printed, and went out and sold door to door. They kept all the proceeds. The first time they did it they collected over \$700, and it has been going on now every year. Wilby said that instead of handing out donations or contributing to ad books, the theatre allows worthy organizations to have a night, and to sell their own tickets for it, and keep the proceeds. This procedure was remarked upon by Rifkin, who said: "This gives us what I like to call a cushion of friendship."

Ernest Fitzgerald, city manager of Rochester, N.H., Theatres, and N. H. state chairman of the Jimmy Fund, told the group about his Christmas promotion. In Rochester, the theatre rents to the Chamber of Commerce with one hour of cartoons. The Chamber of Commerce promotes and advertises it, and it is used for people to leave their children while Christmas shopping, etc.

Luncheon speaker was William Reisman, theatre architect, who told of the new developments in building of theatres in the territory. Reisman has executed many theatres for General Drive-In Corp., one under construction now in North Shore Shopping Centre at Peabody, Mass.

Guilds Back S.F. Fete

SAN FRANCISCO—The Directors and Writers Guilds of America have given their official endorsement to the 1962 San Francisco International Film Festival, to be held Oct. 31 through Nov. 13.

In a letter to Festival director Irving M. Levin, Directors Guild president George Sidney stated that his organization "has authorized me to give you our official endorsement and to assure you of our moral support" on the basis of reports from members.

Writers Guild executive director Michael H. Franklin assured Levin that not only did the Guild endorse the Festival, but that "we intend . . . to ask our members to attend the Festival and to participate in any manner in which you and they deem appropriate."

Fla. Trust Suit Settled

JACKSONVILLE, FLA.—An anti-trust suit brought by Arthur J. and Ruth M. Steel, former owners of the St. Johns, Jacksonville, against AB-PT and others has been settled, according to a stipulation filed in New York Federal Court. Settlement terms were not disclosed.

The suit, in which \$1,800,000 had been sought, was filed against AB-PT Florida Coastal Theatres, Leonard M. Goldenson, Sidney Markley, and Louis J. Finske. Plaintiffs charged that defendants has promised to lease their Imperial, Jacksonville, to the Steels. The latter sold the St. Johns to a parking lot company, and charged that defendants failed to keep the agreement, creating a "monopoly" situation in Jacksonville.



The NEW YORK Scene

By Mel Konecoff

JIM NICHOLSON, president of American International, hosted a press luncheon in conjunction with the opening of the color and CinemaScope production, "Marco Polo," at the RKO Palace last week.

He noted that the American motion picture industry as a business brings back more dollars than any other industry in its sum total business capacity. After emphasizing that A-I had scheduled six films for production in Hollywood starting Sept. 20 with "The Raven," he thought that through co-production his company was actually bringing back to

the U.S. more dollars than were expended. Thus, if his share of a foreign co-production came to \$200,000, A-I adds \$100,000 for new music tracks, editing, etc., in the U.S. Based on past performance, this same production will bring back to this country \$500,000 to one million dollars in overseas income.

He reported that outside of the 10 American distributors, there is only one other major world-wide distributing organization in existence today—the Rank Organization. This means that foreign producers in other countries for the most part are releasing their major product in their own countries through American distribution outlets. This again results in a flow of dollars back to the U.S. at no production cost of American dollars.

He and executive vice-president Sam Arkoff returned from Europe where they investigated co-production, and they are convinced of American superiority in the art of filmmaking. He said foreign producers are not only using American technicians but American methods and equipment as well. This is not the case 100 per cent of the time, but it happens frequently enough for the American industry to reappraise itself and stop being negative, as well as to cease being its own worst enemy.

"American motion pictures are still top grossers in the world-wide market today," Nicholson stated, adding that he was "concerned with the constant industry furor over the unfavorable American image being presented abroad, especially in the case of 'Advise and Consent.'"

"The only comments I heard were favorable. A case in point was a conversation with a prominent member of the French motion picture industry, who said, that while he and his conferees could put as much sex on the screen as they desired, they could not begin to depict a political theme of such a controversial nature. So, far from causing a clownbeat reaction, Americans are being admired for their obvious freedom of expression.

"The motion picture industry in this country is looked up to, respected and imitated throughout the world. There is no reason for a Hollywood inferiority complex. Hollywood is not through—not by a long shot," Nicholson concluded.

Also present at the luncheon were president Harry Mandel, vice-president Matty Polon, Archie Berish, Blanche Livingston, Pat Grosso, and Paul Ring—from RKO; vice-president in charge of foreign distribution for AIP, Samuel L. Seidelman; eastern publicity manager Ruth Pologe; Mike Hall, national column publicity; and George Waldman, AIP franchise in New York, Buffalo, and Albany, rounded out the AIP contingent.

Welcome back after a week of vacationing and glad to have ya.

We arrived back in time to congratulate Jerry Levine on his appointment as advertising manager of Paramount Pictures, and we commend Martin Davis on his choice of some fine manpower.

Ditto congrats to Al (Nicky) Schwartz on being upped from print manager at Columbia to supervisor of the company's eastern laboratory operations.

John H. Harris, producer and president of the Ice Capades, has another colorful hit on his hands. They get bigger and bigger all the time.

While we were away, Al Sherman, Walter Reade's coordinator of the Children's Adventure Series, screened some of the subjects for youngsters at a theatre, and the reaction, we understand, was quite good.

We missed guzzling some sake with Sanzumi Fujimota, executive director of Toho Company, who was here in connection with the American premiere this fall of "Yojimbo," which won a 1961 Venice Film Festival Award for its star Toshiro Mifune. As they say at Warners, Sayonara.

We also missed the opening of The Book Mark, a new book store on Broadway. Normally who cares, but this is a subsidiary of Rugoff Theatres and may forecast a trend or a new area of added extra profits.

Another item we missed was a trip up to the New London Coast Guard Academy and a sailing vessel demonstration put on in behalf of Columbia's "Dam The Defiant." Oh, well, we probably would have gotten seasick anyway, the way things have been happening.

What we did catch up with was the Life Magazine tribute to Burt Lancaster and "Bird Man of Alcatraz." Very impressive.

Mirisch Signs Frankenheimer

HOLLYWOOD—In an announcement of major industry proportions, John Frankenheimer has signed a multi-picture contract as producer-director with The Mirisch Company, it was announced by Harold J. Mirisch, president of the independent filmmaking organization.

Simultaneously, Mirisch revealed that negotiations were concluded in a pre-publication deal with agent Lester Linsk for the film rights to "The Confessor," a new novel by Jack Donahue.

Continental Names Deneau

NEW YORK—Sidney G. Deneau, who joined the Walter Reade organization as vice-president eight months ago, has been appointed vice-president and general sales manager of Continental Distributing, Inc., it was announced by Irving Wormser, president of Continental. Deneau replaces Carl Peppercorn who recently resigned.

Prior to joining the Reader organization, Deneau was vice-president and assistant general sales manager of Paramount Film Distributing Corporation.

One Man In Booth Pact Set In Detroit

DETROIT—By April 1, 1964, Detroit will have only one man in the booth, excepting for Cinerama and roadshows.

Last week, after negotiations dating back six months, the minds of the operators and the booth men met, and a four-year contract, retroactive to April 1, supplanting the preceding two year one, was signed.

The elimination of the second man in the booth is to begin immediately, and the gradual droppings are to be "painless." This, because projectionists will work shorter hours and receive pay hikes.

Higher pay applies to both regular and overtime. Added to this, the pension fund instituted in the 1960 contract will be raised because of increase in pay which will climb during the four years and because the percentage likewise grows higher each succeeding one.

The protracted negotiations were carried on, and the resulting agreement signed by two five-man committees representing exhibitors and Detroit Motion Picture Projectionists Union, Local 199.

On the exhibitors' team were Irving Goldberg, Community Theatres; Milton H. London, executive secretary of Allied States and president of Allied Theatres of Michigan; David Newman, attorney for major motion picture interests in Detroit; Woodrow R. Praught, president, United Detroit Theatres; and William M. Wetsman, Wisper and Wetsman.

At the bargaining table for the projectionists were William Esperti; Frank Kinsora, president of the local; Roy R. Ruben, business agent; Ralph L. Ruben, member of the union executive board; and Archie Shelley.

Kans. Censors Backtrack

KANSAS CITY—Embassy Pictures withdrew its suit against the Kansas State Board of Review after that body reversed its stand that "The Sky Above—The Earth Below" should be banned on grounds of excessive male nudity, and authorized its showing.

Counsel for the distributor contended that the film is a documentary, is not obscene, and that it represents tribal life as it is in New Guinea.

"Miracle Worker" Returns As UA "Showcase" Film

NEW YORK—"The Miracle Worker," will return to the Astor on Broadway Sept. 19 as the theatre's net "Premiere Showcase" attraction. The film will at the same time open under the new UA release pattern at the Trans-Lux 85th Street and in selected "Premiere Showcases" throughout the Greater New York area.

Other theatres scheduled to show the film are the Kingsway, Brooklyn; Luxor, the Bronx; Meadows, Queens; Green Acres, Valley Stream; Roosevelt Field, Garden City; Huntington, Huntington; Cinema, Bayshore; Plaza, Patchogue; Plaza, Scarsdale; Brandt's Yonkers, Yonkers; and Loew's, Jersey City.

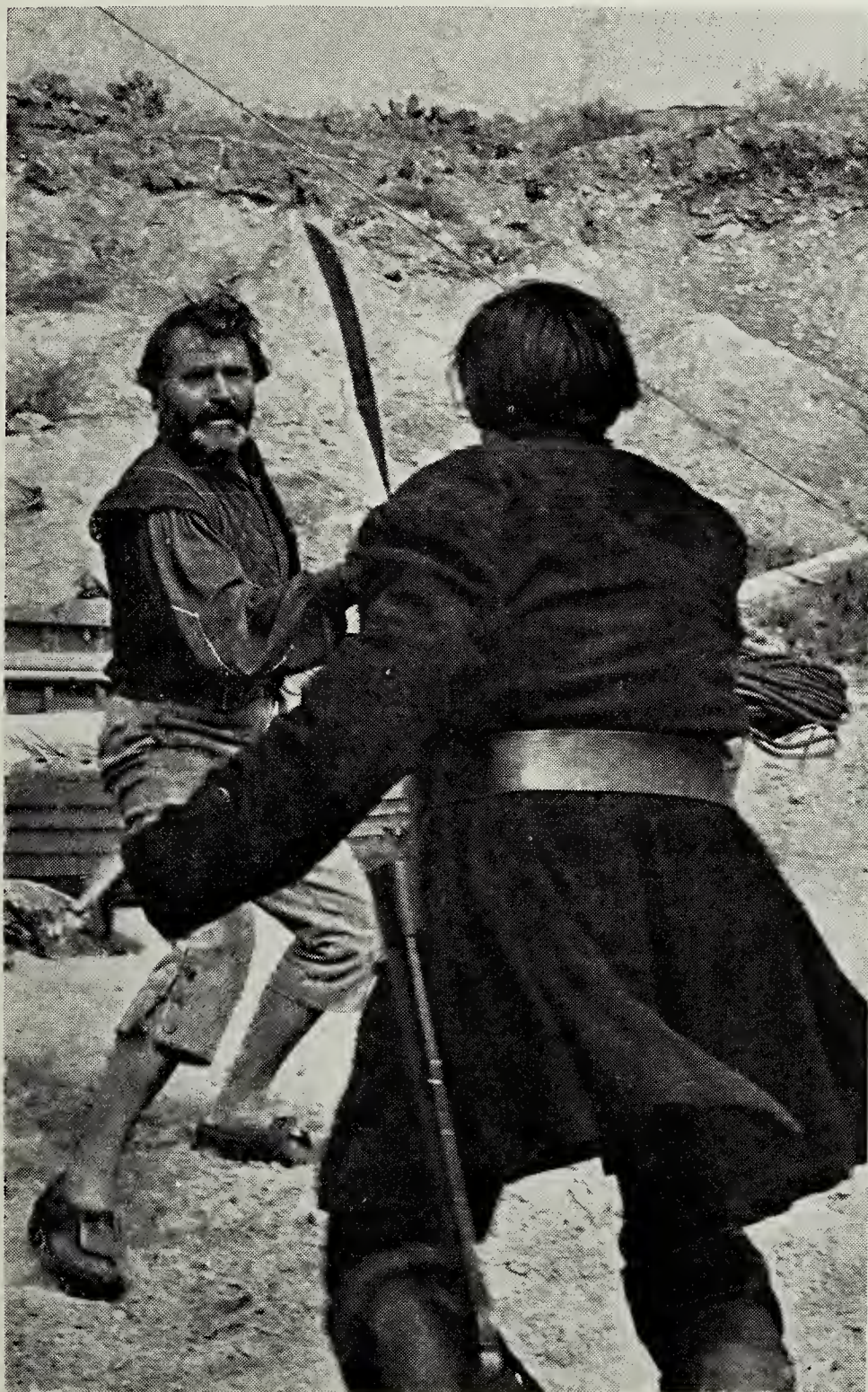
"The Miracle Worker" last July completed a smash eight-week run at the Astor and a nine-week engagement at the Trans-Lux 52nd Street when United Artists introduced its "Premiere Showcase" release pattern.

"How I Would Sell ...

HERO'S ISLAND

Fast-Moving
Action Packed
Adventure From UA

"HERO'S ISLAND" has its world premiere at our Center Theatre, here in Charlotte, North Carolina, Tuesday, Sept. 18. The locale is a landrise called Bull Island, southeast of the Carolina coast. It will have all the ballyhoo of an initial presentation, and I believe our campaign can be scaled down to any situation regardless how small. First, showmen's greatest friend and pace-maker to our industry's return to the number one spot in world entertainment, United Artists, has given us entertainment with a capital "E," which our patrons are hungry for, in "HERO'S ISLAND," a fast-moving, action packed production in Panavision and Technicolor, with a cast headed by James Mason, Neville Brand, Kate Manx and Rip Torn.



An Exclusive

SHOWMANALYSIS

Prepared by—

KENNETH E. FINLAY, JR., Resident Manager
Center Theatre, Charlotte, N.C.



ABOUT THE AUTHOR • Kenneth E. Finlay, Jr., was forced to leave Virginia Military Institute due to the untimely death of his father, Ken Finlay, Sr., who had been identified with the industry in New York, Pennsylvania, Canada, Virginia, and North Carolina, where he operated his own theatres, and who had settled in Goldsboro, N.C. During the depression, he went to New York and attended a theatre manager's school in Boston. He obtained his basic training at the Capitol, Halifax, Nova Scotia, where he was appointed house manager, treasurer, publicist, and exploiter. He joined Gene Curtis, then manager of the Palace, Montreal, Canada, and they formed the advertising team of Curtis and Finlay. He stayed in Canada for a number of years with RKO and worked in St. John, New Brunswick, Winnipeg, for Famous Players, etc. In 1956, he lived in Newburgh, N.Y., where he became a father for the first time. Making a contact with Alliance Amusement Company, Chicago, Ill., he went west and became manager of their Fond Du Lac Theatre. Back in Canada, he worked for Loew's Theatres in Montreal. Then to New York City, where he tried another profession and decided on a bit of home life. He went to the New York University School of Retailing and Advertising and secured a public relations, salesman, buyer's position with Abercrombie and Fitch Company, the sporting goods' outfit. He served in World War II, and then in the late 40's went to join a sick war buddy, John W. Luke, of Luke's Amusement Company, Meridian, Miss. The trail then led to Louisville, Ky., Kansas and Wisconsin, and Texas, before assuming his current position at the Center Theatre, Charlotte, N.C.

We are anticipating guest stars, Kate Manx and Rip Torn. Even as early as three weeks before the engagement, stories are planted through the movie editors of both newspapers. Our opening guns prior to the opening will be a build-up through all advertising media for the opening day. First, a cavalcade of new bannered cars will meet the stars at the airport. Television crews will be on hand to take pictures of their arrival, to be used on newscast during the day. On hand will be officials of city and state, together with the members of the press, radio, and tv. The stars then will be escorted by

"HERO'S ISLAND" is loaded with action and adventure, and the fine art available for lobby and away-from-the-theatre display should stimulate considerable interest.

HEROIC!

THEIR UNDAUNTED COURAGE...THEIR PIONEERING ADVENTURE...THEIR PLACE IN HISTORY...



THEY STOOD ON
A BEACHHEAD
IN HISTORY...
THIS DEFIANT
HANDFUL WHO
PUT AN EMPIRE
WHERE AN
ISLAND WAS!

THIS AD (left) is typical of the pitch made for the feature to film fans who like their action swift and their adventure strong in an exotic locale. The feature has elements to appeal to varied tastes, and the campaign should be organized with that thought in mind.

STILLS (opposite page) indicate the strong name values in the cast. James Mason and Neville Brand are featured along with new female star Kate Manx, whose career takes an important step forward in this film. Her willowy beauty makes beauty and fashion tie-ups a natural source of exploitation material to add appeal for the distaff side of the audience.

HERO'S ISLAND

Starring
JAMES MASON NEVILLE BRAND KATE MANX RIP TORN
with WARREN OATES BRENDAN DILLON
Written and Directed by LESLIE STEVENS
Filmed in PANAVISION®
TECHNICOLOR™
A DAYSTAR-PORTLAND PRODUCTION
Released thru UNITED ARTISTS

FIGHT SCENE (below) typifies the violence and action that lends potent appeal to the feature for men in the audience. Sell the names and the different theme of this adventure spectacle for best results, and don't spare the exploitation horses in the process.

T H E A T R E

police motorcycle squad to their hotel for a press conference. It should be noted, their arrival has been anticipated by advance newspaper stories and radio plugs, giving all credits to picture, theatre, and playdates.

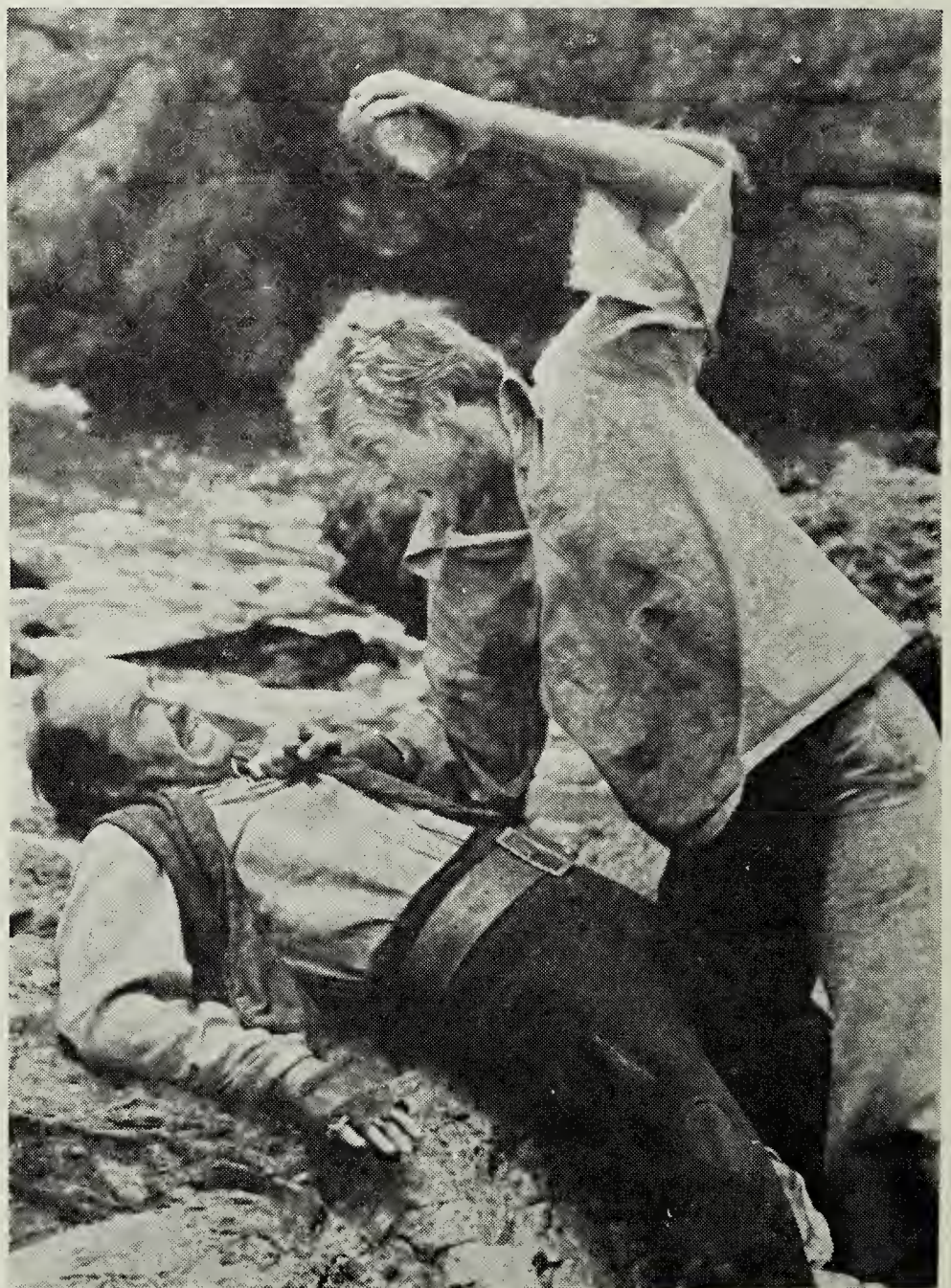
Later during the day, a parade will be staged to the Center Theatre. We have selected the hours of 4 to 4:30 to avoid the later rush of traffic. Participating in the parade will be marching bands, one the 9th Army Band from Fort Benning, another from Fort Jackson, plus high school bands and various members of the Legion and Shriners. Upon arrival at the theatre, Brenda Smith, Miss North Carolina in the Miss Universe Contest, will be the hostess to the guests and patrons. Two radio stations, WIST and WKTC, plus the cameramen from WBT-TV will be on hand, with the radio stations doing remote broadcast direct from the theatre lobby. Such dignitaries as the Governors of North and South Carolina, their staffs and families, Mayor of Charlotte, President of the North Carolina Historical Society, members of the press, radio, and television, will be interviewed.

Before the presentation of the picture, "HERO'S ISLAND," a special stage appearance of the two stars will feature an interview by Charlotte's leading television personality.

For an effective front, the six sheets can be cut out, mounted atop the marquee, and lighted with flood-lights. Battle streamers from the local Army recruiting office, strung from the roof to the top of the marquee, plus other flags and pennants, will make a very colorful low cost front. For the "Hollywood opening effect," red carpet, spot light, klieglights supplied by the television stations will be on hand.

Advance stories can be planted in the newspapers on the picture, using the local hero angle. Any size town has its own "hero," who could be a guest of honor on opening night.

For advance selling on radio, special hard-hitting, electric transcriptions have been prepared by United Artists. Comments by local historians, librarians, school teachers, students,





etc., should make an interesting forum.

Radio stations are always looking for contests, and a contest of writing the most number of famous islands on a postcard would be an idea to stimulate interest well in advance of the opening date.

Although the press book has not been released at this writing, it would seem from the newspaper mats received that a sufficient variety of mats are available with two extremely good punch lines, "*Make Way for the Makers of a Nation*," and "*Landmark of Adventure*." If you are a "white space" advertiser, or a lot-of-copy exponent . . . this would be a good time to change your format. Make this the one time you are going to take a lot of time with your ads, and the new approach may be just what you needed to sell this picture.

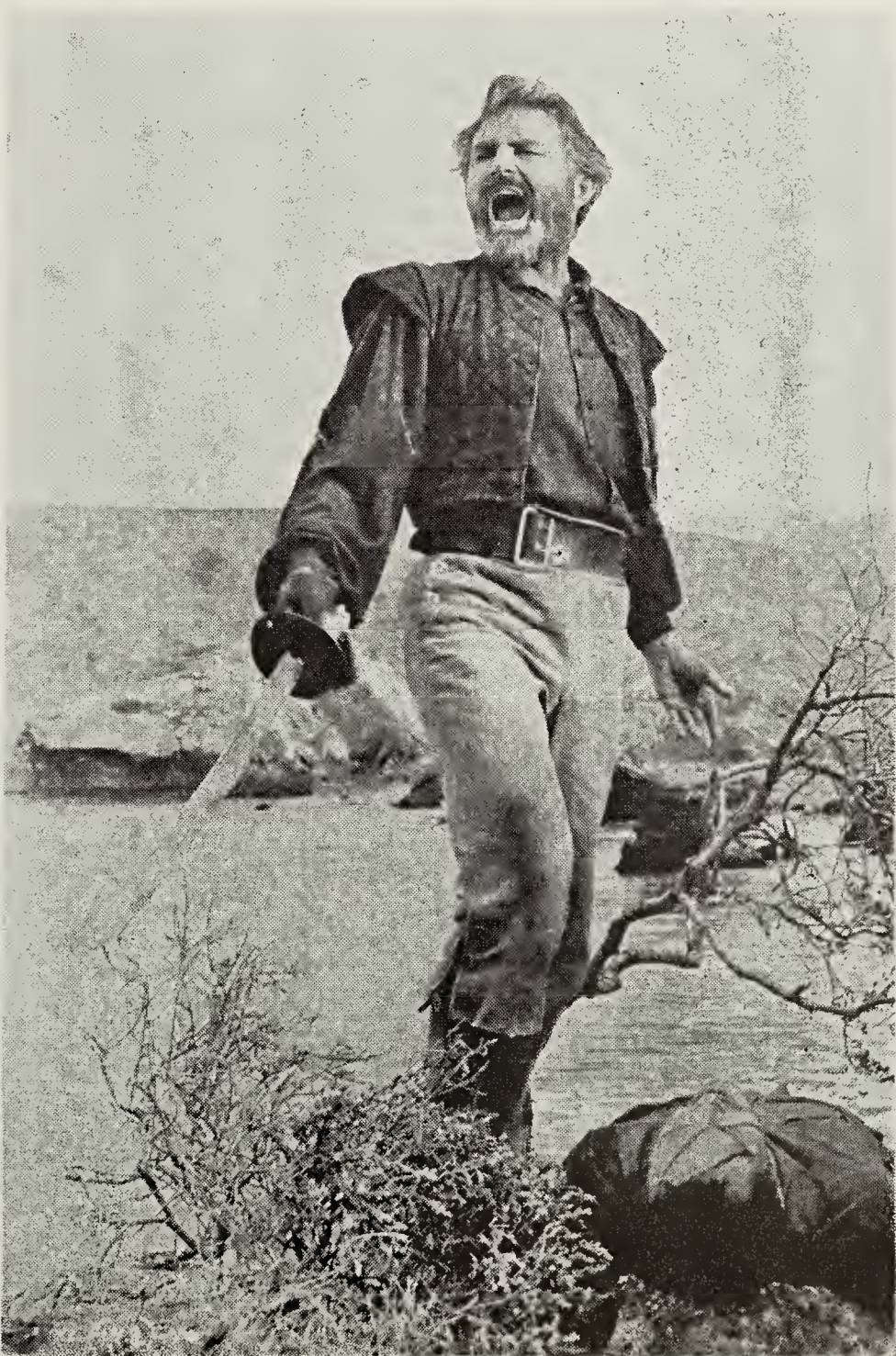
There is also a Four Col. Mat suitable for a coloring contest. A tieup with the local laundry well in advance of playdate could be arranged by imprinting the men's shirt board with the mat and suitable coloring contest copy, plus picture, theatre, and playdate credits.

The six sheets on the picture could also be mounted on a truck-bed with a built-up island effect.

There are also effective window cards available, and with the whole family appeal of the picture, these can be placed anywhere, especially in shopping centers, supermarkets, etc.

Buccaneer costumes for the staff, and pirate weapons display in lobby will create point-of-sale interest in your regular patrons attending shows in advance and during engagement.

So many showmen have claimed to have the know-how to exploit pictures, if the producers would only give us pictures to sell . . . you have one now!



LONDON Observations

by Jock MacGregor

WHEN ASSOCIATED BRITISH says good-bye to a top executive, there is never any doubt. He is seen off with flying colors. Vic Comer, who booked for their 300 theatres, has retired after 27 years with the company on reaching 65, and the board turned out in force for an honor dinner to which the distributing chiefs releasing through ABC and his head office colleagues were invited along with the trade press.

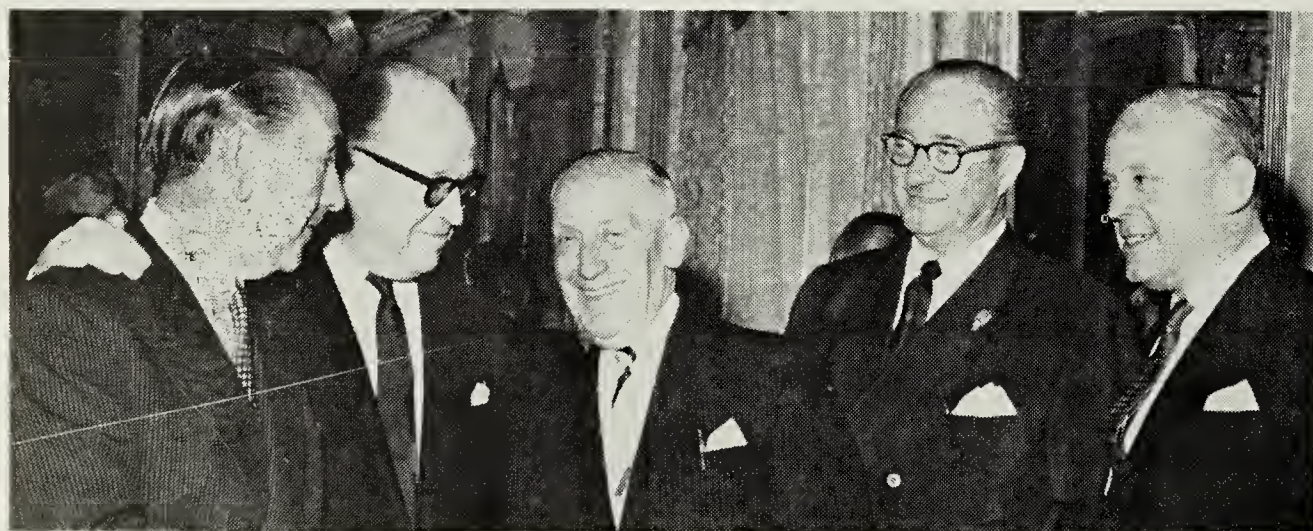
This was as gay and lighthearted as a wake could be! While there was no question as to the great respect and friendship everyone present had for Vic, he was ribbed mercilessly. Jack Goodlatte probably set the tone when he suggested the occasion was in the way of being a peace conference, and described him as that "gallant foe." "I'm not kidding myself," Jack continued, "it is no easy job booking for a large circuit, but Vic did it with intelligence and dignity and gained the respect of all. Everyone who was invited is here and that is tribute in itself."

Jack announced that Vic would be succeeded by his assistant, Bob Barton. Among those paying tribute were Mike Frankovich, Fred Hutchinson, Leslie Faber, Lou Louis, Morris Davis, Douglas King, Nat Cohen, Stuart Levy, Jack Phillips, and Jim Carreras, who was in vociferously good form. The many lunches Vic had come in for special leg pulling, and one added: "They didn't make any difference. After an exceptionally sumptuous feast his only comment was that the picture would make a good booking for — Rank!"

It was in all in good heart. Vic leaves on the crest of a wave. He put Jim Carreras' "Pirates of Blood River" and Charles Schnee's "Mysterious Island," which had also been on the shelf for a long time, together as a family holiday program. Backed with a \$140,000 advertising campaign, the program is proving one of ABC's most successful.

Indeed, Jim is already away to the French Riviera to celebrate. When he comes back he will host a special lunch. With Charles Schnee he has offered £10 (\$23) to any NBC manager who exceeded his 50 per cent break figure and £5 (\$14) for the 45 per cent break. Already 100 of "these excellent gentlemen" have achieved this, and Bill Cartlidge will receive a check on their behalf.

NOT SO HAPPY were John and Joy Batchelor when they screened their latest cartoons. Expert as their work is, they have great difficulty in getting bookings in this country and a return for their money. In consequence, they have to do more sponsored work for government departments and industry than they desire. First rate is "For Better Or Worse," which Brandon will release in the U.S.A. . . . Exhibitors looking for an outstanding 30-minute color featurette should consider Ralph Keene's "The Living Pattern." Dealing with the work of the Nature Conservancy, it has been sponsored by National Benzole. Advertising is restricted to a discreet credit in the main titles. It is hoped people will want to motor out to see some of the fascinating facets depicted for themselves. . . . And mention of color makes me wonder if it was wise to precede the world premiere of a black and white picture with an advertising flash proclaiming how much better amateur snaps are in color! . . . Jack Goodlatte is Canada bound with his new son-in-law, Bob Webster, to stay with the latter's father and go fishing north of Montreal. . . . Nice to get some bounty from MGM—a presentation box of Huntley and Palmer biscuits with a weevil free guarantee from Ron Lee and a model of the famous ship to remind me "Mutiny on the Bounty" is on its way. . . . Peter Hayman has joined Rank as assistant general manager of the theatre division. . . . Congratulations to MGM's managing director, Morris Davis, on becoming a director of MGM British Studios. . . . Joe Vegoda and Michael Green are delighted with the success of "Hell Fire Club" overseas. Latest big opening is in Denmark. . . . A still of Albert Finney and Susannah York in UA's "Tom Jones" was the first to be bounced to the United States by Telstar. . . . The unused ornamental side boxes at the Leicester Square are being whipped out. This will enable better sight lines from the side stalls and a larger screen for the roadshow of "The Longest Day." Work is being done at night to avoid closure. . . . Tony Tenser and Nat Miller invited the press to the auditioning of actresses for the lead in Compton-Cameo's first production, "That Kind of Girl." Chosen was a shapely German blonde, Margaret-Rose Keil, who came specially from Rome. . . . Going to Rome for a two week all expenses paid vacation will be the lucky winner and friend of the "Two Weeks in Another Town" contest promoted by MGM with Photoplay and Alitalia.



The retirement of Vic Comer, booking manager, Associated British Cinemas, was marked recently by a tribute dinner given in his honor and presided over by D. J. Goodlatte, ABC managing director. Seen at the Cafe Royal with Comer are Robert Clark, ABC executive director; D. J. Goodlatte; C. J. Latta, managing director, ABPC; and Bill Cartlidge, ABC assistant managing director.

Heavy Film Schedule For De Laurentiis

ROME—With four films already completed this year, two currently before the cameras and two more to start in September, producer Dino De Laurentiis has still managed to remain among the most active film-makers despite the fact he is also in the process of building his brand-new, \$30,000,000 studio complex on the outskirts of Rome.

Between now and April 1963, the producer expects to put eight major productions before the cameras.

Pictures completed this year include "Black Soul," directed by Roberto Rossellini and starring Vittorio Gassman and Annette Stroyberg; "Journey to America," starring Sordi and directed by Alberto Lattuada; "Hong Kong Goodbye," starring Antonella Lualdi and Henri Serre; and "The March On Rome," starring Vittorio Gassman.

In production is "Paradise for Men," a Technicolor view of the exotic nightlife of Japan.

Going into production in September are "Trial At Verona," story of the trial of Count Ciano, Mussolini's Foreign Secretary, to be directed by Carlo Lizzani, and "Agostino," based on Alberto Moravia's best-selling novel about an adolescent boy and his mother, to be directed by Mauro Bolognini.

Now in various stages of preparation are "Zakary," true story of a British intelligence agent in Japan during World War II, to be directed on location in Japan by Richard Fleisher; Christopher Hibbert's best-selling biography, "Benito Mussolini"; "The Dark Angel," based on Mika Waltari's novel of the fall of Constantinople; "An Italian in America," starring Sordi and to be directed by Mario Minicelli; "The Stranger," based on Nobel Prize winner Albert Camus' provocative novel, with Luchino Visconti directing; and "The Bible," the monumental project that De Laurentiis plans to film and release in three separate parts of three to four hours each.

All of these films are to be produced in English, in line with De Laurentiis' plan to go completely international.

Para. Earnings Down

NEW YORK—Paramount Pictures Corporation reports estimated consolidated earnings for the six months ended June 30 at \$1,701,000 or \$1.01 per share based upon 1,681,681 shares outstanding. Comparative earnings for the same period in 1961 amounted to \$4,420,000 or \$2.62 per share plus an investment profit realized in the amount of \$422,000 or 25 cents per share based upon 1,684,481 shares then outstanding.

For the second quarter of 1962 consolidated earnings are estimated at \$572,000 or 34 cents per share. In the same period for 1961, earnings were estimated at a profit of \$1,970,000 or \$1.17 per share plus investment profit realized of \$22,000 or one cent per share.

Skip Weshner Sendoff Held

NEW YORK—Some 125 close friends of Skip Weshner, former theatre operator, publicity head, and long-time producer's representative, gathered at the Rose Restaurant for an industry testimonial dinner.

Cinerama executive Max Youngstein was toastmaster for the affair, at which Weshner was presented with an appropriate retirement gift, a set of golf clubs for enjoyment on a different kind of circuit. Humor, friendliness, and a fine farewell address by Weshner were enjoyed by the small group.

Silverstone continues as administrative assistant. He admitted that he was negotiating with an outside executive to come into 20th-Fox as foreign manager.

Poe also announced that a small subsidiary will be formed to handle art and foreign pictures for the art market, which will function apart from the rest of the company.

All advertising and publicity will be combined under one department, and this will encompass domestic as well as foreign operations.

Fox will continue to acquire and distribute pictures in countries abroad which has been the practice in the past. Under the present set-up, the company can handle 25 to 30 pictures a year domestically, Poe said.

President Zanuck earlier announced the appointment of Poe. The domestic and foreign distribution will be merged into one organization on a global basis. Zanuck said that "the entire distribution organization will be reorganized and streamlined to accommodate modern methods. Immediate steps will be made to reduce the cost of distribution without endangering the world-wide sale of our merchandise."

In accepting the appointment, which was approved by the corporation's executive committee, Poe stated, "A most difficult and challenging problem has been undertaken by Mr. Zanuck, and I welcome the opportunity to serve with him in his dedication to revitalize 20th Century-Fox. This accomplishment is imperative for the continued health of our industry, as it will guarantee a continuance of a major source of supply for the exhibitors of the world. I know that both exhibition and our own loyal employees will lend every effort to support Mr. Zanuck's goals."

Poe has been a member of the industry since 1934, lately as president of Producers Representatives, Inc., an organization which represents the leading independent motion picture producers in the industry, and has represented many of the highest grossing films in recent motion picture history.

Zanuck also announced he has agreed to the retirement of Murray Silverstone as head of the international operations of the company. He was scheduled to retire in December, but will remain with the company in an advisory capacity for the next six years.

Silverstone was head of the international operations for 20 years and served as president of 20th Century-Fox International and Inter-America Corporations, and was for many years on the parent board of directors and its executive committee.

Other executive resignations were Joseph H. Moskowitz, vice-president and eastern studio representative, who also accepted advisory employment with the company for a number of years; Peter Levathes, executive vice-president in charge of production; and C. Glenn Norris, general sales manager.

Levathes will retain his office as president of 20th Century-Fox Television and will immediately assume direction of an expanded television operation under Zanuck.

Norris will remain with the company in an executive capacity in distribution.

Zanuck also announced the appointment of Stan Hough as the president's personal representative at the studio during the next interim months of change and streamlining. Hough has been serving as the production manager at the studio during the last several months.

Zanuck informed the executive committee of the board of directors that, to preserve and perpetuate the studio as an active and



Leo Jaffe, executive vice-president, Columbia Pictures; Mrs. Anne Douglas, wife of actor Kirk Douglas, who is chairwoman of the "Lawrence Of Arabia" benefit committee for the Los Angeles premiere; and A. Schneider, president, Columbia Pictures, are seen planning the event.

vital production force for the future, he had no alternative but to limit studio activities for the time being. All studio personnel not actively engaged in editing and preparing screenplays planned for future production after the first of the year, will be affected by this decision.

Zanuck stated, "My goal is to develop as speedily as possible a production program designed to re-establish 20th Century-Fox second to none. I have examined and discarded temporary or makeshift production proposals. I am thinking in terms of a solid long term program which will provide our employees in all branches of the industry with a realistic sense of permanency in their jobs."

He announced the postponement of three productions scheduled for filming within the next several months. These are "Promise At Dawn," "Take Her, She's Mine," and "Ulysses." Zanuck stressed that they are being postponed and not cancelled.

WB Promotes Hudgens

NEW YORK—The promotion of Charles Hudgens to the post of branch manager of Warner Bros. Salt Lake City exchange has been announced by Morey (Razz) Goldstein, general sales manager of the motion picture distributing company.

Hudgens, who has been a salesman in the company's San Francisco branch, will succeed Keith Pack, who has resigned the Salt Lake City position.

Col. Promotes Schwartz

NEW YORK—Al (Nicky) Schwartz has been appointed supervisor of Columbia Pictures eastern laboratory operation.

The 20th-Fox head revealed that the accounting firm of Peat, Warwick, Mitchell and Company, had been appointed as the company's independent auditors.

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CANADIAN Highlights

By Harry Allen, Jr.

WITH THE SPLITUP of Affiliated Pictures, Ltd., the two participating companies, Paramount and Columbia, have named their branch managers. The Columbia setup is headed by Harvey Harnick, vice-president and general manager. Louis J. Simon is in charge at St. John; I. (Dutch) Levitt handles Montreal; Leonard Bernstein takes over Toronto; I. Fogel is Winnipeg chief; Saul Isenberg will operate the Calgary branch; and Nat Levant is again Columbia manager in Vancouver. Paramount Film Service, headed by Mickey Stevenson as general manager, kicked off its operations with a sales meeting in Toronto. Attending were Douglas White, Vancouver; W. O. Kelly, Calgary; Syl Gunn, Winnipeg; Bob Lightstone, Toronto; Romeo Goudreau, Montreal; and Norman Simpson, Saint John. N. B. Dave Holman joined the company as booker, while the 16mm. booker is Gerry Hogan, formerly with 20th-Fox.

THE BIG QUESTION in the motion picture industry is just how fast central shipping will come into this country. Already Victoria Shipping Services, Ltd., has established offices in Winnipeg and Calgary. Central or unit shipping has been under discussion in this country since 1948, but it remained for the Adleman family of Philadelphia to make it a reality. Plans by the Adlemans include offices in all of the six film centres in Canada. . . . Maurice Leroux, who recently succeeded L. de G. Prevost as chairman of the Board of Cinema Censors of the Province of Quebec, also replaced him as president of the Canadian Conference of Film Censors. The latter, elected president of the CCFC in October of last year at the Regina meeting, resigned as chairman of the Quebec board when appointed clerk of the Magistrate's Court in May. The next meeting will be in Montreal in June, 1963.

REEL CLIPS: Dorothy Wilson, one of the best-known film figures in Canada, with MGM for 39 years, retired from the company. She was with Vitagraph for four years before joining MGM. She came from Winnipeg and joined the Toronto branch of MGM when Henry O'Connor was the branch manager and Henry Nathanson the general manager. The company, controlled then by N. L. Nathanson, was known as Regal Films. She was assistant manager of the Toronto branch. . . . Bernard S. Betts opened his 362-car Shanty Bay Drive-In in the Ontario community of that name. . . . Harry Sullivan, manager, Toronto branch of Theatre Confections, Ltd., is now manager of the Victory, Toronto, as successor to Jack Diamond. . . . Mitchell Franklin, Saint John, NB, exhibitor, who recently purchased an interest in the Lord Nelson Hotel, Halifax, has acquired the Royal Hotel, a landmark in his home city. . . . Barry Allen has awarded the contract for his Barry Theatres Ltd.'s 850-seat theatre in Toronto, Mandel Sprachman is architect. . . . Lawrence Lauzon has opened his 350-car Sherwood Drive-In near Capreol, Ontario. It is the first in the area. . . . Art Steadman heads the new IATSE studio local in Vancouver. C. Kerr is business agent. . . . Martin Cave is manager of the Royal, Victoria, Famous Players' house. He succeeds the late Cliff Denham. Cave will act as supervisor for the company's Victoria theatres. . . . Ron Emilio, formerly with 20th-Fox as a salesman, has joined Leslie Allen's Dola Films, Ltd., Toronto, as salesmanager. Dola is distributor of the largest library of film features for tv in the world. . . . Jack Bernstein, general sales manager of International Film Distributors, Ltd., was elected president of the Canadian Motion Picture Distributors Association. He succeeds Robert E. Myers of Warner Bros. Michael Stevenson is vice-president, while David Ongley was re-elected executive director and general counsel of the organization.

WIN A TRIP TO LAS VEGAS!

(Just one of the many door prizes)

VARIETY CLUB GOLF TOURNAMENT and DINNE DANCE

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(This space contributed by BERLO VENDING CO.)

Mirisch, Edwards Set "Great Race" Filming

HOLLYWOOD—Culminating two years of research and preliminary preparations, producer-director Blake Edwards jointly announced with The Mirisch Corporation plans for the beginning of international filming in September, 1963, of "The Great Race," a motion picture which will be shot on locations around the world utilizing the acting talents of the foremost stars of many lands. "The Great Race" will be filmed on an undetermined multi-million dollar "open" budget, and will be released through United Artists in 1964 as a road show presentation.

First top star signed for a leading role in "The Great Race" is Jack Lemmon, it was further revealed by Edwards and Mirisch. The film, based on an original idea by Edwards, with a screenplay by Arthur Ross, deals with the unique and colorful 1906 automobile race known as "The Race of the Century," which extended from New York to Paris, via the North American Continent and through the Orient into Europe.

Director Edwards and producer Martin Jurow plan wherever possible to follow the actual course of the race in making the film, a plan that will take them westward across America from New York up to the Bering Straits and over into Asia. Among the countries in which location filming is projected are Japan, China, India, Italy, Germany, Belgium, and France, with stars from each of these countries to be signed to play prominent roles in "The Great Race."

In addition, the film-makers are beginning negotiations for permission to film scenes of "The Great Race" in Russia, and to acquire the services of a top Russian film star to play a leading role in the Russian-located portion of the story.

Edwards later departed for Europe where he will begin pre-production arrangements for shooting of "The Pink Panther," starring Ava Gardner, David Niven, Peter Ustinov, Robert Wagner, and Claudia Cardinale as "The Princess," which rolls in November as the first Edwards film to be made in association with The Mirisch Corporation for UA release.

Bennin Heads MGM Division

NEW YORK—Herbert Bennin has been named as southern division sales manager for Metro-Goldwyn-Mayer by Robert Mochrie, vice-president and general sales manager.

Bennin, formerly assistant to Morris Lefko, in charge of "Ben-Hur" and "King of Kings" sales, replaces Louis Formato who recently was named as MGM's assistant general sales manager.

Bennin began his career with MGM in 1928, in the poster department. Later, he became a salesman in the St. Louis exchange and in 1946 he became the St. Louis manager. In 1953, he took over as branch manager of the Washington, D.C. exchange and in 1960 was named assistant to Morris Lefko.

He will make his headquarters at the Atlanta exchange.

NT Names Hewitt

SAN FRANCISCO—Gordon Hewitt has been named to head up National Theatres' northern California film buying-booking department here, it was announced by Dan A. Polier, chief film buyer for the circuit.

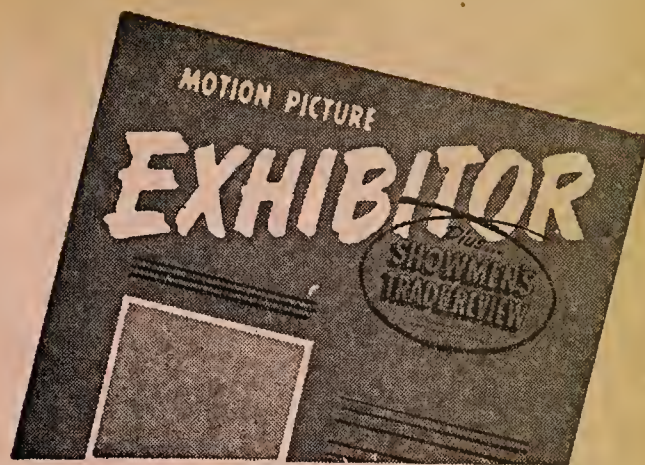
Hewitt will move from the Beverly Hills home offices to the Bay City to succeed George Milner.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICESECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO VOL. 68, No. 12 SEPTEMBER 12, 1962

ALLIED ARTISTS

The Frightened City

MELODRAMA
97M.

Allied Artists
(English-made)

ESTIMATE: English gangster meller is okay dualler.

CAST: Herbert Lom, John Gregson, Sean Connery, Alfred Marks, Olive McFarland, Yvonne Romain, David Davies. Produced by John Lemont and Leigh Vance; directed by John Lemont; a Zodiac Production.

STORY: Herbert Lom, presumably respectable accountant, master minds the amalgamation of six gangs working the "protection" racket in London. Night club operator Alfred Marks, one of the gang leaders, uses as "insurance collector" Sean Connery, who is attracted to singer Yvonne Romain, related to Lom. Scotland Yard detective John Gregson tries to stamp out the protection organization, but is hampered by out-dated laws. Lom decides to go after bigger stakes, but is opposed by David Davies, who walks out of the organization with his gang following him. This leads to gang warfare with Marks murdering Davies on Lom's orders, Connery vows to avenge Davies' death, and after a fight kills Marks. He then tells Gregson that Lom is the man behind the racket and agrees to testify in court. Gregson now knows the syndicate and its organized crime will soon be broken up.

X-RAY: Patterned on the style of American gangster films, this excursion into organized crime in London comes off in actionful fashion with satisfactory performances, production, and direction. The main difficulty is in the English accents of most of the performers. There are several songs in night club sequences, and the opus does hold the interest with settings interesting. This was written by Leigh Vance and John Lemont. It should do okay as lower half filler.

AD LINES: "The Protection Racket In London!"; "The Secret Syndicate Of Big Time Crime Takes Over!"

COLUMBIA

Barabbas

DRAMA
134M.

Columbia
(Technicolor)
(Technirama 70)
(Made in Italy)

ESTIMATE: Superior spectacle is loaded with potential.

CAST: Anthony Quinn, Silvana Mangano, Arthur Kennedy, Katy Jurado, Harry Andrews, Vittorio Gassman, Jack Palance, Ernest Borgnine, Norman Wooland, Valentina Cortese, Michael Gwynn, Douglas Fowley, Robert Hall, Lawrence Payne, Arnold Foa, Roy Mangano, Ivan Triesault. Produced by Dino De Laurentiis; directed by Richard Fleischer.

STORY: Arthur Kennedy (Pontius Pilate) gives the people of Jerusalem a choice: freedom for the prophet Jesus or assassin and

"26"

This issue of the Pink REVIEWS Section marks the start of the new 1962-63 season (always the first issue in September). For 25 consecutive years, MOTION PICTURE EXHIBITOR has arranged its "Theatre-Wise" Reviews of all features in this separate, consecutively numbered, and easy to save section, as handy reference for its theatre subscribers.

As a further service to our subscribers, we print and stock an over-supply of all Pink REVIEWS Sections. Should you require back sections they may be obtained by subscribers from our Bookshop at moderate cost.

thief Anthony Quinn (Barabbas). The people free Quinn and Jesus is crucified. Quinn is welcomed by his unsavory friends, but is obsessed by the image of Christ although he is not a Christian. Quinn is spurned by Silvana Mangano, who has become a Christian. Through her, he is made aware of the resurrection, although he dismisses it as a trick. Mangano is stoned to death, a martyr to the new religion, and Quinn returns to his old gang, robbing and killing Romans. He is captured and sentenced to hard labor in the Sicilian sulphur mines. He is forced to live underground amid dust and fumes, but live he does. As he outlives other slaves, he gets the feeling that he is indestructible. His new slave partner, Vittorio Gassman, is a Christian. The mine caves in and only Quinn and Gassman are saved. It is 20 years since the crucifixion, but Quinn's strength is enormous. He and Gassman are sent to the gladiatorial school. Gassman is executed for his Christian beliefs, and Quinn kills chief gladiator Jack Palance in combat. His bravery wins him his freedom. He has constantly denied Christ, but is drawn to him as well. When Nero burns Rome, Quinn believes it is the work of the Christians and decides to help them. He is captured and crucified with hundreds of other Christians. With his last breath, he accepts Christ.

X-RAY. Uplifting in theme, loaded with spectacle and excellent action sequences, this is a superior example of the Biblical spectacle and should find wide popular favor. Anthony Quinn delivers a masterful portrayal in the lead role. Indeed, his is the only part of real consequence, although a host of fine performers give excellent support in smaller roles. Particularly impressive is Jack Palance as the champion gladiator who is defeated by Quinn in an exciting sequence. Photography is superior, as is production, and director Richard Fleischer deserves considerable credit for keeping a tight rein on the massive subject matter and turning out a film that should appeal as much to the mass audience as successful epics that have preceded it. If the potential audience has not been disenchanting by less creditable offerings on similar Biblical themes, this one should be headed for the better grosses. It certainly deserves them. Screenplay is by Christopher Fry, based on the novel by Par Lagerkvist.

TIP ON BIDDING: Higher rates.

AD LINES: "Barabbas The Thief, Barabbas The Murderer . . . The Story Of The Man Who Lived When Christ Died And His Tortured Search For Faith"; "An Epic Biblical Tale Sweeps The Screen With Grandeur."

Requiem For A Heavyweight

DRAMA
87M.

Columbia

ESTIMATE: Well-made drama.

CAST: Anthony Quinn, Jackie Gleason, Mickey Rooney, Julie Harris, Stan Adams, Madame Spivy, Herbie Faye, Jack Dempsey, Cassius Clay, Steve Belloise, Lou Gilbert. Produced by David Susskind; directed by Ralph Nelson.

STORY: For 17 years, heavyweight boxer Anthony Quinn has done nothing but fight in the ring, and after taking punishment for seven rounds in his most recent fight, he is knocked out. It becomes his last fight after the boxing commission doctor warns him that a few more blows could cause permanent blindness. He is helped back to his dressing room by his manager, Jackie Gleason, and his trainer and handler, Mickey Rooney. Gleason is in trouble with a gambling syndicate and owes them money after advising them that Quinn wouldn't go beyond four rounds. They threaten his life if he doesn't come through. A troubled Quinn thinks about doing other work when his is finally convinced that he is through in the ring, but he can't find anything. Rooney steers him to the state unemployment office where a sympathetic counselor, Julie Harris, offers him hope but very little else. Meanwhile, Gleason has trouble raising the needed money. He sees a way out if he can get Quinn signed as a wrestler in the stable belonging to promoter Stan Adams. Rooney thinks Gleason is selling Quinn down the river. Harris seeks Quinn out and offers him an interview with the owner of a children's camp, and they have a wonderful time together. When Gleason learns of this, he is angry and gets Quinn drunk so that he doesn't the job. Harris visits him again but leaves after he tries to make love to her, after which he apologizes. She meets Gleason and berates him for his treatment of his fighter. Quinn agrees to go through with the wrestling but balks at the indignity at the last minute until he realizes that he can save Gleason's life by signing with the promoter who will pay off Gleason's debts. He goes through with the match, breaking with Gleason and accepting the indignities that go with the phoney wrestling set up.

X-RAY: What happens to a competent and honest boxer who almost reaches the top in his 17 years in the ring and is then forced to quit after a match that spells the end? The result is the subject of this film, a man who reluctantly agrees to surrender what is left of his pride upon demand of a man he considered his friend. There are dramatic moments and those that touch the heart, and also those that are packed with emotion. The people are real and nasty and weak and sympathetic, and what emerges is a terrific drama that should make its mark in the art house field, after which it could spread out if enough women can be sold on its entertainment qualities. Interest is held on high throughout because of the fine performances

of Quinn, Gleason, Rooney, and Harris, and because of the sensitive and complete direction of Ralph Nelson. Many will remember the television show which preceded the film, perhaps to its detriment. Some may think—why see same again? At any rate, those who do come to the theatre are in for a dramatic treat. Rod Serling wrote the screenplay story.

TIP ON BIDDING: Higher bracket in some situations.

AD LINES: "A Thrilling Drama That Won Critical Acclaim"; "An Unusual Story About An Unusual Man."

MGM

Damon and Pythias

DRAMA
99M.

MGM
(Eastman Color)
(Made in Italy)

ESTIMATE: Another adventure spectacle from Italy has its moments.

CAST: Guy Williams, Don Burnett, Ilaria Occhini, Liana Orfei, Marina Berti, Arnoldo Foa, Carlo Giustini, Maurizio Baldoni, Franco Fantasia, Larry Montaigne, Andrea Bosic, Osvaldo Ruggeri, Carlo Rizzo, G. Bonagura, Aldo Silvani, Carolyn Fonseca, Giovana Maculani. Produced by Sam Jaffe; directed by Curtis Bernhardt.

STORY: Athenian Don Burnett (Pythias) enters Syracuse to spirit out a friend who has incurred the wrath of tyrant Arnoldo Foa by preaching the gospel of the brotherhood of man. He encounters wastrell Guy Williams (Damon), who attempts to rob him. Burnett wins the battle and spares Williams' life, whereupon the two become fast friends. Williams learns to respect the gentle philosophy of his friend and realizes that there is more to life than cheating the other fellow. When Burnett is captured and sentenced to death, Williams offers to take his place to provide a chance for his friend to see his wife before he dies. Foa sees this as an opportunity to prove to his people that friendship is a myth. He exacts Burnett's promise to return to take his place and be executed. If Burnett fails to return, Williams will die in his place. Burnett's wife pleads with him to forget his pledge and remain in Athens, but he leaves his family to save his friend. Foa tries to have him secretly killed, but foes of the tyrant save him. Just before the deadline runs out, Burnett appears in the square to take Williams' place. The crowd raises such an uproar that Foa is forced to pardon both of the friends.

X-RAY: The famous legend of friendship gets a straightforward screen treatment here, with a moral message that should appeal to kids and fans of these Italian-made action spectacles, of which there have been plenty in recent months. Except for the two leads, the cast is entirely foreign. Color is good, and there are some satisfactory action sequences, but on the whole it will serve as a fair addition to the program for audiences that are not too demanding. There are plenty of extras to be seen, and the effort gives the appearance of size, which may be in its favor. Performances are satisfactory, as are direction and production. Some romance also lightens the proceedings. Screenplay by Bridget Boland.

TIP ON BIDDING: Program rates.

AD LINES: "At Last On The Screen . . . World's Great Story of Friendship and Fury"; "He Stole To Live And Lived For Battle."

20th-FOX

The Lion

DRAMA
96M.

20th Fox
(CinemaScope)
(Filmed abroad)
(Color By DeLuxe)

ESTIMATE: Highly interesting African drama.

CAST: William Holden, Trevor Howard, Capucine, Pamela Franklin. Produced by Samuel G. Engel; directed by Jack Cardiff;

associate producer, Cecil Ford.

STORY: William Holden, an American lawyer, whose wife, Capucine, divorced him to marry famous white hunter Trevor Howard, arrives in Kenya, East Africa, in response to his ex-wife's plea that help is needed in the rearing of their 11-year-old daughter, Pamela Franklin. Howard has given up hunting to become a game warden of a large area. He is annoyed at the arrival of Holden but puts up with him. Franklin, too, is disturbed by his arrival, feeling that he should have paid more attention to her during her childhood. She appears to be a normal child until she introduces him to her playmate, a full grown lion she has raised from a cub, and until she exhibits some other traits which have been foisted upon her by the area and its customs and habits. Capucine pleads with Holden to find a solution and perhaps take her away with him when he leaves if he can arrange it. She reveals that she is still in love with Holden but will not leave Howard, especially if the latter is willing to let Franklin go. The situation is complicated when Holden breaks a local taboo by bringing a dying native chief into the compound instead of leaving him to the animals and the elements. The chief's son tries to take over and also claims Franklin as his bride, which horrifies Holden and Capucine. The old chief turns up and declares the son shall never take over until he kills a lion. He rushes out, confronts Franklin's pet, and is killed by him. Howard is forced to kill the lion which ends the relationship between the young girl and her stepfather. She is quite ready to leave with Holden. Howard sees that Capucine must go as well, and he resigns his post to once again head into the jungle as the white hunter while the others leave together, presumably for a new life together.

X-RAY: The wild animal and native life of Africa and the life of a mixed-up family merge, and what results is interesting and oft-times off-beat drama that should hold the attention of all types of audiences. A most capable cast, some excellent animal sequences, fine direction, and good production values, as well as the added asset of color, are all to be found here. The pace is well-maintained and the entry should be classed as better entertainment of its type. The screenplay is by Irene Kamp and Louis Kamp based on the hit novel by Joseph Kessel.

TIP ON BIDDING: Higher bracket.

AD LINES: "Thrilling Adventure As A Small Girl Finds Herself In Savage Africa"; "An Unusual Thriller That Will Long Be Remembered."

The 300 Spartans

DRAMA
114M.

20th-Fox
(CinemaScope)
(Color By DeLuxe)

ESTIMATE: Good adventure spectacle.

CAST: Richard Egan, Sir Ralph Richardson, Diane Baker, Barry Coe, David Farrar, Donald Houston, Anna Synodinou, Kieron Moore, John Crawford, Robert Brown, Laurence Naismith, Anne Wakefield, Ivan Triesault, Charles Fawcett. Produced by Rudolph Mate and George St. George; directed by Rudolph Mate.

STORY: As Persian King David Farrar is invading northern Greece with the greatest army ever assembled, he hopes to eventually conquer the world. Politician Sir Ralph Richardson arrives at Sparta to urge King Richard Egan and others to send an army to help repel the invaders. Egan hopes that the war will unite the various Greek factions and cities, and he pledges to get a Spartan Army into the field to help battle the intruders. Meanwhile, Spartan spy John Crawford is captured by Farrar's forces but released instead of being killed so that he can return to tell of the vastness and strength of the enemy forces. While leaving, he sees the father of Spartan soldier Barry Coe in the camp with ex-king Ivan Triesault, who hopes to be restored to his throne should Farrar prove victorious. When Crawford informs Egan of what he has seen, Coe is stripped of his uniform and demobilized, despite the fact that he is engaged to Egan's niece, Di-

ane Baker. The council decides that the Spartan forces will have to wait for the conclusion of a religious festival, and Egan decides to press on with just his bodyguard of 300 men who are under his sole control. Baker and Coe follow, the latter still hoping to prove himself. She takes refuge with an elderly shepherd and his wife as the others prepare to defend a pass. They are backed up by 700 men from Thespie who guard the rear of the pass. They throw back the invaders inflicting heavy losses because of special fighting techniques and extreme valour. Coe's father proves he was working for Sparta in the camp of the enemy, and Coe and Baker are sent back to Sparta with messages which insure his fighting another day, as Egan and the 300 are determined to die defending their position. They do so when a traitor reveals a secret goat path to Farrar, enabling him to bypass the Spartans and surround them. That battle is lost but it unites Greece, and the invaders are later defeated and annihilated.

X-RAY: This colorful tale about early Greek history is crammed with adventure, action, romance, and a cast of thousands, headed by Anglo-American players who are known. The fact that the film was shot wholly in Greece gives it a different and authentic flavor, with CinemaScope and color also proving of assistance. The climactic battle sequences are particularly impressive. The entry could give an impressive accounting for itself as part of the show where a campaign is used to advise the public it is playing or coming. The screenplay is by George St. George, and acting, direction, and production are good.

TIPS ON BIDDING: Higher program rates.

AD LINES: "The Battle That Lived Through History"; "A Great Action And Adventure Spectacle."

UNITED ARTISTS

Pressure Point

DRAMA
91M.

United Artists
(Stanley Kramer)

ESTIMATE: High rating drama.

CAST: Sidney Poitier, Bobby Darin, Peter Falk, Carl Benton Reid, Mary Munday, Barry Gordon, Howard Caine, Anne Barton, James Anderson, Yvette Vickers, Clegg Hoyt, Richard Bakalyan. Produced by Stanley Kramer; directed by Hubert Cornfield.

STORY: Psychiatrist Peter Falk reaches an impasse with a Negro patient. His superior, Negro psychiatrist Sidney Poitier, tries to help his colleague by recalling one of his earlier cases when a problem almost forced him into a similar decision to quit. This was 1942 and Bobby Darin, vicious young German-American bund leader, arrested for subversive activities and sent to a federal prison, is turned over to Poitier for treatment of his mental illness. Poitier finds Darin is a psychopathic personality with paranoid, aggressive anti-social tendencies, that he hates Negroes and Jews. Poitier goes all out to find just what makes Darin think and do the things he does, but meets resistance until the patient agrees to mental therapy to help overcome terrible nightmares. Poitier, step by tortured step, has Darin open all the sordid closets of his past life, back to when he was a child. The nightmares are explained as Darin having an impulse to kill his drunken father. When Darin understands, he is able to sleep and stops coming to Poitier for treatment, although the psychiatrist feels that the patient is far from cured. Darin gives the illusion that he has changed and becomes a model prisoner. His act works to the extent that he comes up for parole and is released in spite of Poitier's warning that the prison is releasing a dangerous man. Falk, encouraged by hearing Poitier's experience, agrees to try again.

X-RAY: This film dealing with the character assassination of one man and the emergence of another as a superior human being is exciting and well-made drama, but it is not outstanding commercial entertainment in the

accepted sense of the word. Much of what is seen on screen is unpleasant, yet it also has an aura of fascination. It is compelling because of the play on emotion and feelings, yet repelling as well. It is dramatically exciting because of the competence of the cast, especially Sidney Poitier and Bobby Darin, who are on screen most of the time, and also because of the inherent drama and tenseness engendered by director Hubert Cornfield and produced Stanley Kramer. It's an unusual, offbeat, and vibrantly topical drama for audiences who like their screen fare on the different side. The racial angle makes general acceptance more probable north of the Mason-Dixon line.

AD LINES: "A Thrilling Study In Psychiatry"; "Stanley Kramer Does It Again."

Sword Of The Conqueror

DRAMA
95M.

United Artists
(Titanus)
(Eastman Color)
(Made in Italy)

ESTIMATE: Another Italian-made action spectacle for the program.

CAST: Jack Palance, Eleonora Rossi Drago, Guy Madison, Carlo D'Angelo, Andrea Bosic, Edy Vessel, Ivan Palance, Vittorio Sanipoli. Produced by Gilberto Carbone; directed by Carlo Campogalliani.

STORY: The Byzantine Empire fosters war among nearby tribes to strengthen their position. Deceived by his traitorous Prime Minister, the King of the Gepidae declares war on the Lombards, led by Jack Palance. Guy Madison, bravest of the Gepidae, receives false information in the field, and as a result, the Lombards are victorious. Palance sends his brother to the Gepidae to make an honorable peace, asking only the hand of the King's daughter, Eleonora Rossi Drago, in marriage. She and Madison are secretly in love and she has borne him a son. Palance's representative is greeted warmly by the Gepidae, who arrange a tournament in his honor. He is to joust with Madison, but the Prime Minister removes the protective cover from Madison's lance, and Palance's brother is killed. A bloody war follows, and Palance conquers, forcing Rossi Drago to marry him. Madison escapes and organizes a resistance movement. In the ensuing struggle, Palance is killed, and Rossi Drago and Madison ascend the throne of the finally peaceful nation.

X-RAY: Sprawling battle scenes with countless extras, intrigue, and plenty of grisly blood-letting highlight this import. Like so many other action spectacles from Italy, it features a few familiar American names and a foreign cast, with much of the dialogue dubbed. Color is an asset, and the film makes a satisfactory addition for the program in action houses, although the plot tends to confuse at times, and all the battle scenes look alike after awhile. Acting, direction, and production are adequate for the purposes, and physically at least, the effort is impressive. Where similar features have found favor, this should as well, although one would think that the market has been glutted. Palance delivers a strong performance as the barbarian leader.

AD LINES: "Their Passion Sparked A Bloody War, And She Was A Prize For The Conqueror."

UNIVERSAL

If A Man Answers

COMEDY
102M.

U-I
(Eastman Color)

ESTIMATE: Highly amusing comedy.

CAST: Sandra Dee, Bobby Darin, Micheline Presle, John Lund, Cesar Romero, Stephanie Powers, Christopher Knight, Ted Thorpe, Roger Bacon, John Bleifer, Pamela Searle, Warren Ott. Produced by Ross Hunter; directed by Henry Levin.

STORY: Sandra Dee, romantically inclined daughter of sophisticated Frenchwoman Micheline Presle and staid Bostonian father John Lund, is not above becoming engaged

to three boys at the same time. When they move to New York, she accidentally meets photographer Bobby Darin, who has a way with the ladies and a liking for bachelorhood. She falls in love with him and is determined to marry him, which she does with the expert coaching of Presle. After a honeymoon, Dee becomes annoyed with the flirtatious actions of some of his models who come to the studio, and with her friend, Stefanie Powers. Presle advises her to treat Darin like a dog and his attentions to her do indeed increase. Dee is foolish enough to give away her secret to Powers. The latter tells Darin, who is visibly upset. Presle next advises her daughter to take an imaginary lover, and tells her to order flowers sent to herself. Once again, Darin pays better attention to her, and she discovers that she is pregnant. Darin gets a call from her lover, who says that he is coming over. He brings home Cesar Romero, and during dinner they decide to try and be civilized as to which one is to have Dee or whether they should share her. It turns out that Romero is Darin's father, who has been away, and peace and presumably happiness are in the future.

X-RAY: Take a couple of attractive youngsters in love; a couple of oldsters ditto; give them a plot that deals lightly in marriage, romance, and the training of the respective sexes; add lavish sets and attractive costumes; dress the whole business in color, and you've got a film that's funny and pretty interesting. Some of the scenes and premises are a bit on the silly side, and husbands may not like what they see and hear about marriage until they are vindicated (?), but still, audiences who come running are only out for fun anyway, so no harm is done. A bit of tightening could have been of value, but you can't have this and Bobby Darin, Sandra Dee, Micheline Presle, John Lund, and Cesar Romero too, to say nothing of the impressive production values a la Ross Hunter. The performances are quite good, with Dee and Darin a competent comedy couple, and the direction is apt and efficient. The public could be of a mind to attend in large numbers given the proper informative campaign. The screenplay is by Richard Morris, based on the novel by Winifred Wolfe. There is a song based on the title, written and sung by Darin.

TIP ON BIDDING: Higher bracket in some situations.

AD LINES: "Fun For Teeners And Adults"; "A Sparkling, Romantic Comedy That's Loads of Fun."

WARNERS

The Chapman Report

DRAMA
125M.

Warners
(Technicolor)

ESTIMATE: Drama about sex slated for higher returns.

CAST: Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns, Ray Danton, Ty Hardin, Andrew Duggan, John Dehner, Harold J. Stone, Corey Allen, Jennifer Howard, Cloris Leachman, Chad Everett, Henry Daniell. Produced by Richard D. Zanuck; directed by George Cukor.

STORY: Dr. Andrew Duggan, a famous psychologist, and staff, among them Efrem Zimbalist, Jr., arrive in a suburban town to conduct a scientific survey into the sex habits of the town's females. Four of the women who volunteer as anonymous subjects are Shelley Winters, Glynis Johns, Jane Fonda, and Claire Bloom. Winters, wife of businessman Harold J. Stone and mother of two, has fallen in love with Ray Danton, director of a local little theatre, and they have been having secret meetings in various places. Glynis Johns, artistically inclined wife of smug art dealer John Dehner, believes that she and he have the perfect relationship until she meets ruggedly handsome professional football player Ty Hardin. Jane Fonda is the widow of a famous pilot who was frigid whenever he

tried to make love to her. Claire Bloom is a divorcee who has an unreasonable obsession with sex and hopes to drown her feelings in gin. Winters can't take much more of the relationship and decides that a clean break with Stone is in order. She leaves him a note telling him that she is leaving with Danton. The latter has other ideas, considering this just another affair, and awaiting Winters is Danton's wife, Hope Cameron, who sets her straight. Returning home, she finds that Stone has already read the note, but he forgives her with the warning that he can't forget. Johns arranges a rendezvous with Hardin and her dream of a gentle and sweet relationship is shattered as beer-guzzling Hardin declares he is a man of action and not finesse. She flees in horror back to the ever-kind Dehner and glad to be home. Zimbalist falls in love with Fonda after interviewing her, and he feels sure that her feeling of frigidity can be overcome. Bloom, meanwhile, falls in with jazz musician Corey Allen and goes to his apartment, where he not only takes advantage but passes her on to his fellow musicians. Going home after this encounter, she decides to commit suicide, which she does with the aid of sleeping pills. The conclusions of the study indicate that these four women were the exception rather than the rule in this community. Zimbalist and Fonda get married, and the future looks a lot brighter for her.

X-RAY: Sex is given a scientific tinge and a touch of taste as the stories of four women are laid bare, each dealing with a variation involving the by-play between men and women. Older teens and adult audiences will prove the most appreciative of viewers, and the entry could wind up with healthy returns, especially where a selling campaign is in order. The performances by all concerned are quite good, with Glynis Johns providing some welcome comic relief. Direction and production are superior. Some of the sequences are admittedly unpleasant, but these must be accepted as part of the overall presentation. The screenplay is by Wyatt Cooper and Don M. Mankiewicz, adapted by Grant Stuart and Gene Allen, based on the novel by Irving Wallace.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "The Film They Said Couldn't Be Made"; "S-E-X Was Whispered About Until 'The Chapman Report' Was Made Public."

FOREIGN

The Girl With The Golden Eyes

DRAMA
90M.

Union Films
(French-made)
(English titles)

ESTIMATE: Unpleasant import for art spots.

CAST: Marie Laforet, Paul Guers, Francoise Prevost, Jacques Verlier, Francoise Dorleac. Produced by Gilbert de Goldschmidt; directed by Jean-Gabriel Albicocco.

STORY: A group of wealthy young men create their own thrills when bored, and fashion photographer Paul Guers toys with a model as the others listen and make wagers in the next room. He talks her into a sexual interlude even through his face is covered by a mask, and he turns her over to one of the others when he briefly encounters Marie Laforet, whom he terms the girl with the golden eyes. He works with Francoise Prevost and later does catch up with Laforet, who takes him to an ornate apartment. He is entranced with her and drinks himself insensible. He is intrigued when she refuses to reveal her true identity. Since he is falling in love with her, he is determined to find out more, and he discovers an apartment hidden behind a mirrored door which leads him to suspect that she is being kept by another man. He discusses his affair with Prevost and shows her a snapshot of Laforet which causes her to rush off. It is evident

(Continued on page 4980)

ALPHABETICAL GUIDE TO 14 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

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THE GIRL WITH THE GOLDEN EYES

(Continued from page 4979)

that Prevost has been Laforet's "friend," and when confronted, she admits that Guers has replaced Prevost in the girl's affections. Prevost hides her out while professing to help her. Prevost continues her professional relationship with Guers, but they are enemies for the affections of the girl. He enlists the aid of his friends to locate her, and when found both Prevost and Guers rush off to her. Prevost asks for a minute alone with her and since she has lost her, she stabs Laforet, who dies in Guers' arms.

X-RAY: Unpleasant subject matter is made even more difficult to take by the means and methods of alleged New Wave director Albicocco, which are perhaps more acceptable in France where the native language makes for easier viewing. Here it's a bit difficult vying for title translation, trying to follow the weird emotions and histrionics amid abrupt transitions from scene to scene and setting to setting. Still, art house audiences may get a thrill out of the on-screen proceedings as they are always on the look-out for the unusual, the off-beat, and the thrilling, and this entry could fall into that category. The cast performs well and direction and production are startling at times and quite different, perhaps because the subject matter is so bizarre. The screenplay is by Pierre Pelegri and Philippe Demarcay based on the short story "La Fille aux Yeux d'Or," by Honore de Balzac.

AD LINES: "She Had An Unusual Fascination For A Man And A Woman"; "A Mysterious And Unusual Thriller For Adults Only."

Maxime

MELODRAMA
93M.

Interworld Distributors

(French-made) (Dubbed in English)

ESTIMATE: Sophisticated but slow romancer with Boyer name.

CAST: Charles Boyer, Felix Marten, Michele Morgan, Arletty. Directed by Henri Verneuil.

STORY: When Parisian tutor in affairs d'amour Charles Boyer approaches lovely Michele Morgan on behalf of his patron, Felix Marten, she is pleasant and gracious until he mentions Marten, whom she detests as a drunk and a wolf. A careful campaign to cultivate Morgan's friendship is undertaken by Boyer, with the result that his charm and wordly ways cause Morgan to fall in love with him instead. As their ardent affair progresses, Boyer finds it increasingly difficult to keep up his role of debonnaire man-about-town. His finances disappear and his patron presses him for results. The inevitable finally happens after Boyer is quite in love with Morgan. Wishing to surprise him at home, she discovers his poverty and explodes at him in her wrath. When he bares his feelings, she is deeply touched, but what was passion becomes compassion. She does her best to adjust to the new relationship, but it deteriorates in the face of public gibes and a growing realization that Boyer is a charming, but nevertheless an aging gentleman. Meanwhile, Marten's imitation of the master prepares him for a meeting with Morgan, who succumbs to his advances. Boyer stoically hides the extent to which the love affair breaks his heart, and reluctantly

lets Morgan go after challenging Marten to a duel in an effort to save what little dignity he has left.

X-RAY: Boyer turns in a sensitive portrayal of the vanishing gallant whose dignity is mortally wounded when a young girl forsakes him for a rich, handsome, and young lover. Michele Morgan's performance is aptly fickle, and both shine through a script that bares too little character in an effort to sketch a way of life. The humiliation of Boyer by a drunken sot (a hundred pounds heavier and much less attractive than when Boyer knew her 20 years back) in front of Morgan is a memorable scene in this production that, unfortunately, is much too slow for most U.S. audiences. "Maxime" was adapted for the screen by Valentin, Jeanson, and Verneuil from a novel by Henri Duvernois.

AD LINES: "Paris Was His Mistress And He Was The Master Of Love"; "It Bubbles Like A Champagne Fizz . . . It's As Frenchy As A French Poodle!"

The Reluctant Saint

DRAMA
105M.

(Davis-Royal)
(Filmed in Italy)

ESTIMATE: Entertaining religious drama.

CAST: Maximilian Schell, Ricardo Montalban, Lea Padovani, Akim Tamiroff, Harold Goldblatt, Arnaldo Foa, Carlo Croccolo. Directed and produced by Edward Dmytryk.

STORY: Maximilian Schell is the village bumpkin of the Italian town of Cupertino, who graduates from elementary school at the age of 20, caring more for the simple things and animals than for reading and writing or learning a trade. He can't hold a job, and his mother, Lea Padovani, doesn't know where to turn until she persuades her brother, Harold Goldblatt, to take him to the Franciscan monastery at Otranto, where the brother is in charge assisted by Ricardo Montalban. Sent to beg alms, Schell is set upon by a gang of ruffians and beaten and robbed. He is assigned to cleaning up and breaks a statue of the Madonna, really caused by jealous machinations of stable attendant Carlo Groccolo. Schell is sent home to attend the funeral of his father with a note that he is not suited to the monastery work. Padovani drags him back and forces Goldblatt to readmit him. This time he is put in charge of the stable and he is happy. When Akim Tamiroff, the Vicar General of the Order, arrives, he is impressed with Schell being country and peasant bred himself, and the two spend the night talking and eating hot chestnuts. Schell helps him find the answers to many confusing problems, and when he leaves, he directs that Schell be tutored for the priesthood. Schell passes the oral tests and prepares for the final examination. This is given by Tamiroff who passes him without asking a single question except to inquire about his lambs, which are now sheep. Schell is seen rising off the ground when he prays before the broken Madonna. Montalban refuses to believe the story but instead thinks that the Devil has gotten into him, and he forces him to go through a rare exorcism ceremony laden with chains. After this, Montalban and the others witness his levitation and he is accepted as Saintly.

X-RAY: Based on several incidents in the life of Saint Giuseppe, this is the charming and humorous story of a simple, accident-prone peasant boy who rose literally to sainthood in the 17th century. It is a rich and re-

warding film that is entertaining throughout, made particularly palatable by the fine talents of Maximilian Schell in the title role and by the capable direction and production of Edward Dmytryk. Some may claim that the running time could have been shortened. Others will disagree, but most should be pleased by what they see. After an initial start, word-of-mouth and other acclaim could carry this on to better reaction and returns with a proper campaign. It can play in either the art and specialty spots or in the regulation houses in some cases. It was written by John Fante and Joseph Petracca.

AD LINES: "The Humorous Story About A Most Unusual Saint"; "Fine Entertainment For All Seeking Rich And Rewarding Screen Experiences."

Son Of Samson

MELODRAMA
90M.

Medallion
(Totalscope) (Technicolor)
(Italian-made)
(Dubbed In English)

ESTIMATE: Another strong man spectacle from Italy.

CAST: Mark Forest, Chelo Alonso, Angelo Zanolli, Vira Silenti, Frederica Ranchi, Carlo Tamberlani, Peter Dorric. Produced by Ermanno Donati and Luigi Carpentieri; directed by Carlo Campogalliani; a Samuel Schneider presentation.

STORY: Mark Forest, legendary son of Samson, Maciste, comes as if in answer to the prayers of the Egyptians, who have been made slaves by the invasion of the Persians, ruled by Chelo Alonso, their Queen. The son of the ancient Persian King, Angelo Zanolli, who is in Egypt posing as a huntsman, saves Forest from death by a lion, and they make a pact of eternal friendship. Zanolli returns home and Forest sets out to free the slaves. Alonso has assassinated the King and by means of a magic potion keeps Zanolli, her stepson, under her power. Forest sets out to save Zanolli, but Alonso tries to seduce him. Escaping, Forest saves the women of the caravan from a massacre, and leads the slaves in their revolt against the Persians, whose calvary he defeats by pulling down a bridge as they race across it and are hurled into the water. Rescued by Forest, Zanolli is saved and reunited with Frederica Ranchi, lovely Egyptian girl whom he met before he lost his memory. They are free to wed. Alonso has died when she fell accidentally in a crocodile pit. Forest rides off into the mountains.

X-RAY: This Italian-made spectacle, of course, features Mark Forest, mighty specimen of a muscle man, in all sorts of superhuman feats of strength. It has more action than several old time serials, but is well made and has thousands of people in the cast. The wide screen and Technicolor are assets, and the action unfolds in easily followed story line. Chelo Alonso in her seductive role of the wicked Queen who tries to win over the hero when fascinated by his feats of strength, is impressive. An Oriental belly dance she performs is the only sexy thing in the film and is handled with adroitness. This should do okay in the exploitation and action spots where the unsophisticated will be impressed, and, possibly, fascinated by the action and other things.

AD LINES: "The Fabulous Spectacle Of The Legendary Warrior Who Conquers Man And Beast"; "Boisterous And Barbaric—It's Beyond Belief."



SEPTEMBER 12, 1962

SECTION THREE
VOL. 68, NO. 12

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these

D | MERCHANTS

NUMBER D31

Lawyers' Briefs and Briefs of Another Kind
THEATRE: Odeon

ADDRESS: Rutherford, Scotland
MANAGER: C. Hayden Reed

Betty E. Box's "A Pair of Briefs" concerns a couple of young barristers (attorneys) who begin by hating each other, find themselves on opposite sides in a legal action and end by falling in love. The legal theme does not altogether blend in with advertising. To get around this I concentrated on the double meaning of the title and worked on that angle.

First I contacted the sales manager of the well known Triumph Briefs and Bras and we drew up a plan to ensure maximum publicity for the film and product. A foyer display in keeping with the title was laid out to attract patrons. This comprised two large blow-ups of James Robertson Justice and Mary Peach and suitable credits. Supporting these were three outsize cutout models sporting colorful briefs and centering attention on the film.

In turn the largest ladies wear store in the district placed a complete window at my disposal and the company's window dresser did a really outstanding job using all the material available together with specially produced showcards to plug the briefs and the film. This truly was a crowd stopper.

I obtained one thousand distributors throwaways tying in the briefs and these were put to good use throughout the town. While I supplied these, Triumph overprinted them with local details and distributed them to the stockists.

Just prior to the screening of the "Pair of Briefs" trailer during the week proceeding playdate, a model, hired jointly by the manufacturers and the theatre, wearing bra and briefs and a gown and wig, borrowed from the procurator fiscal, (a good friend of the theatre) appeared on the stage. As she paraded in the spotlight my assistant or I gave a short snappy descriptive of the tie-in and the film over the PA system. This three minute spot caused an enormous amount of interest.

Window displays were also fixed with the Electricity Service Centre (You will get Justice when you buy here. See James Robertson Justice, etc), a record store ("Give Justice to your record player by buying the best recordings here, etc.) and a motor showroom which displayed posters and Vespa Scooters.

NUMBER D32

Jeep Dealers Co-operate on "Hatari"

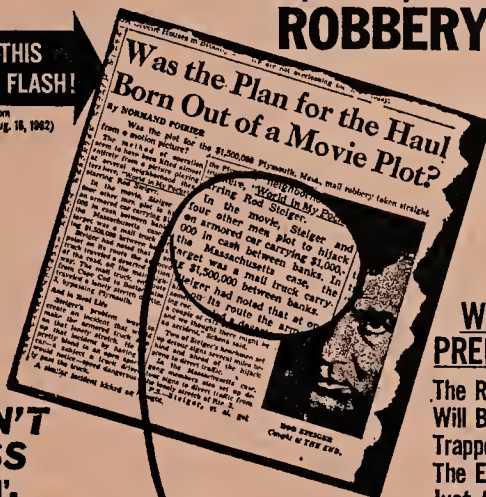
THEATRE: RKO Keith's,
ADDRESS: Syracuse, N. Y.
MANAGER: Dave Levin

We had an old-fashioned parade opening day of Paramount's "Hatari" featuring a 30-piece juvenile band in uniform marching

AMAZING! THE MOVIE THAT'S
RIGHT OUT OF THE
HEADLINES OF THE
\$1,500,000
ROBBERY!

READ THIS
NEWS FLASH!

(Reprinted from
N.Y. Post—Aug. 16, 1962)



**DON'T
MISS
MGM's
THRILL-A-MINUTE
DRAMA!**

**WE
PREDICT:**

The Robbers
Will Be
Trapped In
The End
Just As In
The Blazing
Movie!

"WORLD IN MY POCKET"

Si Seadler, MGM, had the company's accessory service in on a recent New England armored car robbery by issuing one-sheets linking it up to MGM's "World In My Pocket", which paralleled the crime. The timely promotion was free to theatres playing the film.

from the Common Center, four blocks distant, to Salina Street to the theatre. They then played in front of the house for a period of time.

A fleet of four or five jeeps all properly bannered with "Hatari" displays were in the line of march.

A street banner was hung across the main street—Salina Street—from the theatre building to Day's Department Store across the



Charles Zinn, manager, Paramount, St. Paul, Minn., recently borrowed a cub tiger to exploit Paramount's "Hatari". Seen, left, is house manager Joel McLay, arriving at the theatre with the cub in a jeep for its "Christening Party"; and, right, "Hatari", the cub, meets a group of his younger guests at the theatre party following his christening, which was attended by dignitaries from city and county hall and sponsors of the local Como Zoo.

street. This was up two weeks in advance and throughout the engagement. It was for traffic lanes wide and four feet high.

A coloring contest was set with Worth's with passes as prizes.

Fifty Hatari safari hats were given to the first 50 kids on opening day.

Ten sound track albums were promoted from Victor. These are valued at \$4.95 each and we obtained a 10-day radio contest at Station WOLF with the albums given to winners as prizes.

The showing of the 16mm featurette, "B Game Hunters Without Guns" was placed on one of the television stations.

A Saturday morning screening at nine a.m. was set up with admission by invitation only. The invitations were distributed by the T stations, radio stations, organizations, including Boy Scouts, Girl Scouts, Boys Clubs, Little League Clubs, etc., newspapers, city officials, and others who could do us the most good.

Lobby displays four weeks in advance opening consisted of two set-pieces and cutout letters suspended from ceiling across the lobby. Teaser trailers were on the screen three weeks in advance and regular trailers were used two weeks in advance.

A record was hooked up to the speaker on top of the boxoffice with a message tape at WOLF radio station. This included music and animal sounds.

The local zoo was contacted and we tried to induce them to permit us to borrow several cages of animals to put in the jeeps in the street parade.

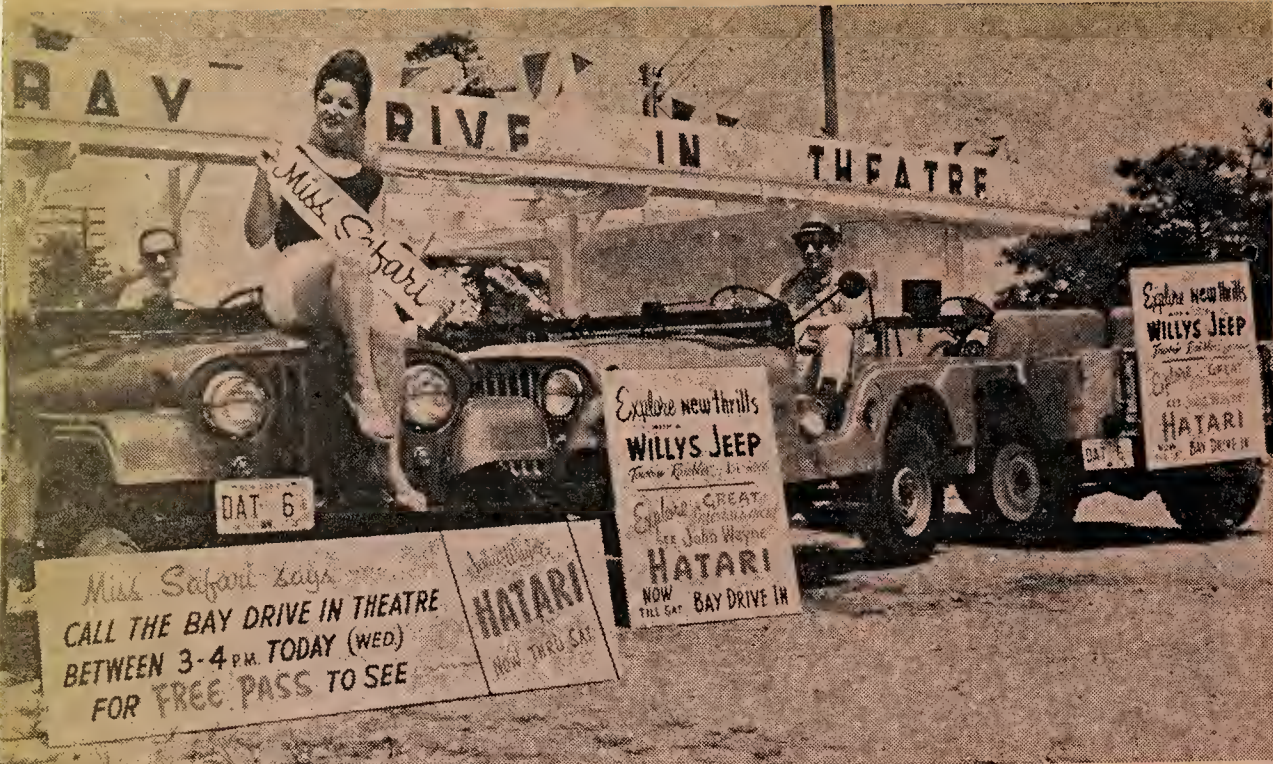
NUMBER D33

Wine Tasting Contest on "Tales of Terror"

THEATRE: Downtown,
ADDRESS: Toronto, Canada
MANAGER: Martin Simpson

Highlight of our campaign on American International's "Tales Of Terror" was a wine tasting contest set with Gilbeys of Canada and John De Knokke, international wine expert, at the Alpine Room Celebrity Club followed by a special screening of the picture





alter Reade's Bay Drive-In, Toms River, N.J., recently held a safari of jeeps to exploit Paramount's "Safari". Star of the stunt was "Miss Safari" (Brenda Weippert, local girl interested in a modelling career. The jeeps were promoted from Tobin Rambler, local dealer.

The wine idea came from the middle segment of the Edgar Allan Poe trilogy, "The Black Cat" in which Vincent Price portrays wine taster. Special invitations were printed and mailed to all of the city's leading media—radio disc jockeys, columnists, television personalities, etc. Called "A Few Tales Of Delight", the session had all participants in "good spirits" to review the Poe classic. AIP publicist Paul Tanner set an exploitation budget of \$75 to take care of the wine testing session; and Channel 11 executives who attended were so enthused that they approached him with a few of co-hosting one for the whole of the Niagara Peninsula to be held in Hamilton.

THE NEW 1962 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations. At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

**\$30000
IN PRIZES**

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

One week later the second wine-tasting evening was executed with fantastic media coverage. Channel 11 carried excerpts on their late news the same evening, and press columnists wrote humorous stories on the unusual "experience." Both sessions concluded with a tasting contest with "liquid" prizes a la the contest scene in the film.

Following the two sessions, de Knokke appeared on all three television channels in conjunction with a film clip of the Price-Peter Lorre wine-tasting scene. de Knokke was interviewed on wine and gave full credit to "Tales Of Terror."

Theatre tickets and pocket novels of the Poe classic were the subject of inexpensive prizes offered to viewers who play Destination Eleven several times daily on Channel 11. A simple but tremendously effective contest invited viewers to write in listing one Poe movie title other than "Tales of Terror." Over 2,000 viewers participated.

A book tie-up received extensive marketing. The Sinnott News Company, Canadian distributor for Lancer Books, bannered their entire fleet of trucks with "Tales" posters with theatre mention and playdates. Three downtown book stores carried window displays of Poe works complete with credits. Suburban stores numbering 100 were supplied with book racks and window cards.

A Monday business booster at the theatre saw radio station CKEY offer free admission to every 13th couple on the 13th of the month. This promotion was tagged "CKEY

Lucky 13 Movie Night." The station had personality Duff Roman on hand to welcome the lucky patrons. This stunt produced a full house on the sixth night of the engagement.

CKEY also offered guest tickets as prizes for listeners who submitted in 25 words or less their best personal tale of terror.

At the theatre level the regular trailer was scheduled three weeks in advance and lobby displays consisting of cut-outs, photos, etc. were also featured.

The promotion kits were put to good use. The cartoon still was reproduced in Toronto's morning journal; the 11x14 "jumbo" photos were given the "sign shop" treatment and exhibited out front. All press stories were serviced to the three big dailies and suburban papers resulting in better than 1,000 lines of free editorial space. The two million circulation Star Weekly week-end supplement featured a photo spread of "Tales Of Terror" stars.

The theatre with 1050 seats played to 2,900 persons on a Wednesday opening day for a new record of \$1870.

NUMBER D34
Sailboat Tie-Up for "Mr. Hobbs"
THEATRE: Odeon-Carlton
ADDRESS: Toronto, Ont., Canada
MANAGER: Victor Nowe

We arranged a co-operative tie up with the Canada Yacht and Boat Centre to promote 20th-Fox's "Mr. Hobbs Takes a Vacation."

Four days, in advance of our opening, we had a very effective street stunt, to bring attention to "Mr. Hobbs Takes a Vacation." The Canada Yacht and Boat Centre, who handle the O'Day Sailboat featured in the film, co-operated with us, by giving us an O'Day Sailboat and a panel truck, which was used for the street ballyhoo. They supplied a car, with driver, an attractive model, paid for all signs, posters and banners used in the street promotion.

On the O'Day Sailboat, we used the sail portion for the film's title. We secured canvas from the boat company, which we had painted white at our sign shop. Large blue lettering was used on the film's title of these two-sided four canvas banners. Credit was given to the O'Day Sailboat at the bow of the boat.

The model, clad in a tight fitting bathing suit, remained in the boat during its street tour of all main Toronto streets, for the hours: 11 A. M. to 3 P. M. and from 4 P. M. to 6 P. M. Whistle calls and chuckles of admiration were given by pedestrians, especially the males, during the course of this four day street ballyhoo.

On both sides of the panel truck, we used a ten foot cotton banner bearing the copy, "For fun on the water, See O'Day Sailboats at Canada Yacht and Boat Centre, 20 Front St.-West Toronto. For fun on the screen see

SAVE... these EXPLOITATION sections!



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A standard 10 1/2" x 12 3/4" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

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MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

Continental Continues Children's Showings

NEW YORK—The success of last season's test engagements of "The Children's Adventure Series" has prompted Continental Distributing, Inc., to set up another program of eight features and an additional serial under the sponsorship of the Children's Film Foundation, it was announced by Walter Reade, Jr., chairman of the board of Continental.

"An analysis of the 25 test engagements last season and the endorsement of exhibitors has convinced us that the 'Children's Adventure Series' has a place in American exhibition," stated Reade. "Reaction from the children, from the press, and from lay and church organizations has been most enthusiastic, and the response went far beyond expectations."

The addition of the eight new features and a serial to the original program now makes available to the exhibitor a total of 16 special shows for youngsters between the ages of six to 12. It is this still-untapped audience of nearly 30,000,000 sub-teeners that the "Children's Adventure Series" is designed to reach.

Present distribution plans call for a concentration of bookings in the New York, New England, Washington, and Atlanta territories under the supervision of Carl Peppercorn, vice-president and general sales manager for Continental, assisted by Al Sherman, coordinator of the "Children's Adventure Series" for Walter Reade-Sterling, Inc.

The films selected for the new series are: "Supersonic Saucer," "Adventure in the Hopfields," "The Flying Eye," "Soapbox Derby," "The Salvage Gang," "The Monster of Highgate Pond," "The Last Rhino," and "Blow Your Own Trumpet." The serial is entitled "Raiders of the Rover."

James Stewart in "Mr. Hobbs Takes a Vacation" at the Odeon Carlton theatre, Danforth and Humber."

For this engagement, the film played two suburban houses along with the engagement of the Odeon-Carlton, so all away from the theatre advertising contained credits for the three Odeon theatres. The sailboat street promotion was used in all sections of the city, where all three theatres are located.

To add effect and color to the boat display on the street, we used colorful pennants, which gave the finishing touch to this eye catching float. Along with all costs involved, for this street ballyhoo on this film, the Canada Yacht and Boat Centre took special radio time, for one full week, plugging the O'Day Sailboat, as featured in "Mr. Hobbs Takes a Vacation." This away from the theatre advertising and special radio time at no cost to the theatre, was an excellent selling point for our three week engagement of this film.

To create further interest, in the advance advertising of "Mr. Hobbs", we promoted a second sailboat, from the Canada Yacht and Boat Centre, for exhibition in our main theatre lobby. The boat was in our lobby for one full week, in advance of opening, and inquiries from patrons were numerous and exciting. In this lobby display, we used a banner giving full credit to the O'Day Sailboats and the film. A special standee was also used, giving credit to the O'Day Sailing School. A representative from the O'Day Sailing School was on hand, during all evening hours, giving information and distributing folders on the boat, and a special herald on "Mr. Hobbs Takes a Vacation."

The sailboat, with its 25 foot mast and huge sails, occupied a big portion of our lobby, and with the summer holiday seekers and fun lovers of boats and delightful screen entertainment, this was the type of display,



This eyefull of Patricia Stevens' Models greeted Jackie Gleason on a recent visit to Baltimore, Md., with JF Theatres taking the liberty to plug his upcoming 20th-Fox release, "Gigot", coming to the Mayfair.

which was a real centre of interest for all patrons and for people who came near the theatre front.

Special overhead lighting was used to illuminate this beautiful O'Day Sailboat, and of all displays used in this theatre lobby from time to time, it must be noted, that this particular sailboat display tied in with "Mr. Hobbs Takes a Vacation" was really a winner with the public.

I INSTITUTIONAL

NUMBER I-9

Never Sell Shorts Short

THEATRE: Odeon,
ADDRESS: Cardiff, Wales
MANAGER: B. Ian Craig

"Never Sell Shorts Short" is an old showman's adage. Often they can be used to spotlight a theatre in the best possible way. A chance came my way with "On The Record" in the Rank weekly color one reel "Look at Life" series. Showing how the teenage pop rave, Helen Shapiro, actually recorded the hit song "Walkin' Back to Happiness" and how the disc was processed and distributed it offered many possibilities.

Foremost the press were pre-sold and liked the idea so much that they devoted more than 50 column inches valued at \$180 to the short. Not to be outdone "Television, Wales and West of England", featured an extract and comments in its regular "Movie Magazine".



Victor Nowe, Manager, Odeon-Carlton, Toronto, Ont., recently used an O'Day Sailboat and an attractive model for street bally on 20th-Fox's "Mr. Hobbs Takes A Vacation" with advantageous box-office results.

Giant Theatre Organ Out Of Retirement

BALTIMORE, MD. — The giant Kimball theatre organ at the Stanton, Baltimore, Md., was recently used for the first time in over a decade in connection with the opening of Warners' "The Music Man."

The imposing gold and white console rose from the depths of the orchestra pit into the haze of the proscenium spot lights and received what amounted to an almost standing ovation. For more than 10 years, the organ had remained silent.

One of the largest Kimball theatre organs built, the three manual concert organ boasts 31 ranks of pipes, two more than the famous Kimball in the former New York City Roxy.

Members of the American Theatre Organ Enthusiasts were given exactly three weeks to get the giant instrument into shape for the premiere. A crew of nearly a dozen worked tirelessly each weekend and many week-day nights until dawn. While the instrument still needs more work, the Stanton management was delighted with the warm reception accorded it by the audience. When the organ rose for the trailer, several hundred interested patrons gathered at the front of the theatre to get a closer look at the large console.

Richard Haffer, organ technician, directed the restoration, and Richard F. Kline, Jr., chairman, Potomac Valley Chapter, ATOE, was organist for the opening.

Ted Schiller, general manager, JF Theatres, also had the 150 voices of the Chorus Of The Chesapeake, and a 25 piece, uniformed juvenile bugle corps out for the opening.

Local record stockists were invited to the opening night along with as many sales personnel as they wished. This was just reward for nine really excellent window and counter displays which were spread over the city's main thoroughfares.

A three feet diameter replica of a disc with a blow-up of Helen Shapiro superimposed made for an eye catching foyer display. For a street stunt this outsize disc mounted on a pole was carried around the busiest parts of the city on the opening day by a student.

In association with Rediffusion (Wales) I got a four minute spot to plug the short and a record quiz on the twice weekly request program which is close-circuited to 25 hospitals in South Wales. Following the announcing of full theatre and movie credits the disc jockey played Shapiro's recording of "Walkin' Back to Happiness."

Over 200 entries were received. I presented an autographed Shapiro disc to the winner in her hospital bed on the day when she was to undergo an operation covered by press and TV.

COMPANY ASSISTS

SAMUEL BRONSTON PRODUCTIONS, INC., has concluded negotiations with Weston Associates giving them licensing rights for all commercial merchandising tie-ins on "55 Days At Peking". The Weston organization plans to arrange tie-ins running the gamut from high fashions for women, men's sports wear, home furnishings, toys, games, to children's wear and other mass commodities. All these items will make the country fully aware of the film long before its initial engagement which will be at Easter, 1963. The picture, which Allied Artists will distribute in the U.S.A., Canada, Japan and the Near East, is now in production in Spain.

COLUMBIA announced it is currently preparing a long-range series of split-screen interviews with many of the industry's top stars for use by television stations throughout the country. The open-end interviews, which range in length from three to five minutes, will be made available at no cost to the stations. The star is seen on the right half of the screen on a set from the film using a telephone to answer questions posed by the local station's interviewer, who appears on the left half of the screen. A prepared script of off-beat questions, answered by the performer, is serviced with each pring enabling the interviewer to "talk" to the star. Five interviews have already been completed and are available from Columbia for immediate showing throughout the country. Personalities appearing in the first set include Suzy Parker, Cliff Robertson, Michael Callan, Nick Adams and James MacArthur, co-stars of "The Interns." Additional filmed interviews are now in production with Charlton Heston, Robert Wagner, and Tom Poston. Other personalities are being lined up for future split-screen sessions to insure a flow of interview product throughout the year to the participating stations. The interviews will present both established boxoffice stars and new faces.

MGM has set a deal for the biggest tie-in promotion campaign ever undertaken by the Quaker Oats Company to spotlight "Billy Rose's Jumbo" via a far-reaching four-media program. With year-end holiday openings of the circus musical coinciding with the peak of the hot-cereal season, Quaker Oats will distribute free film tickets for a child accompanied by an adult in 50,000,000 packages, plus offering as a premium a specially designed toy of the elephant "Jumbo". Full-page color ads announcing the promotion will run in syndicated and independent Sunday comic sections in a total of 93 newspapers covering 80 cities. Fourth prong of campaign will be prime-time TV commercials utilizing art from film. In addition, colorful point-of-sale posters and other store materials will be prepared to emphasize promotion at local retail level.

20TH CENTURY-FOX has signed a contract with Preview Records, Inc., to produce two audio trailers on Irwin Allen's "Five Weeks In A Balloon." Records, combining music with "soft sell" dialogue, will be played during intermissions by theatres. Also featured on the Preview Records is a 10-second telephone answering spot by Fabian, one of the stars of the film. Gimmick is that when patron calls to find out when next feature starts,



Al Sachs, manager, Vogue, Hollywood, Cal., recently held an opening night autograph party at his showing of Harold Lloyd's "World Of Comedy" with Lloyd, in person, signing over a thousand photographs which were given to patrons. The house staff were attired in straw hats, black rimmed glasses without lenses, and blazer jackets during the engagement.

Fabian's voice answers, identifying himself, giving a quick sell on the entertainment qualities of "Balloon", after which the manager on a pre-cut tape record, gives starting time. National Screen Service is distributing Preview Records and has them available in all exchanges. Associated Booksellers, the organization which handles all of Jules Verne's novels in the U.S., has reported that "Five Weeks In A Balloon", Verne's first novel, is the only title on their list that is completely sold out across the country. The organization indicated they have prepared another printing for immediate publication. Current interest in the novel is attributed not only to the attention focused on it by the film version, but the fact that Jules Verne societies all over the world have launched a Centennial Celebration commemorating the publication of "Five Weeks In A Balloon" in 1862.

WARNERS' reported that Jan Betz, 15, of Nazareth, Pa., and Susan Walters, nine, of Hattiesburg, Miss., were declared the winners of the two national grand prizes in "The Music Man" contest conducted by Warners and Richards Music Company in connection with the film. The young prize-winners celebrated their victories at the Hollywood Roosevelt Hotel, Hollywood, Cal., where they stayed during their five-day all-expenses-paid trip to the Warner studios and the nation's film capital. They also received one-week scholarships at the 1962 National Stage Band Camp. The grand prizes in the Webcor-Richards "Music Man" contest were the highest of 18,302 prizes distributed locally, regionally and nationally.

UNIVERSAL has hung up another "first" in its promotional campaign for "If A Man Answers"—a five-minute color short starring Sandra Dee entitled "A Star Grows Up." Going a step beyond the fashion reels so successfully pioneered by Universal to promote previous productions, this full-color short shows Sandra's growth from a 14-year-old in her first picture to full maturity in "If A Man Answers". Producer Ross Hunter narrates this story of her development since his discovery of her, as shown by brief scenes from some of her previous films. The new short places heavy emphasis on the elaborate and sophisticated wardrobe designed for Sandra by Jean Louis. The short is available to exhibitors without charge. In addition 16 mm prints are available for showing in department stores, schools and to women's clubs.

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Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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PUT ON YOUR BEST FRONT—Replace those marquee letters now! Weatherproof Masonite black or red, fit all signs, 4"—50¢; 8"—75¢; 10"—90¢; 12"—\$1.05; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00. Non sliding type 10¢ additional. (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

SLIDES

GLASS SLIDES for Coming Attractions or Concessions. 75¢ each. WHITLEY, 2123 Stanley, Forth Worth, Texas.

THEATRES FOR SALE

FOR SALE: Ideal Theatre, Bloomer, Wisconsin. Theatre fully equipped, wide screen, CinemaScope and fully air-conditioned. Building has steady income from office rentals. Contact MARVIN SCHROETTER, Bloomer, Wisconsin.

CARVER THEATRE AND SHOPPING CENTER, Alexandria, Va. Excellent—strictly modern—fully equipped—well established 800 seat colored theatre and stores. Thickest populated area in Virginia. Wish to retire. Contact H. A. WASSERMAN, Carver Theatre, Alexandria, Va.

THEATRES FOR BINGO. Theatres required. BOVILSKY, 34 Batson Street, Glasgow, Scotland.

300 SEAT THEATRE in Tyler, Minnesota. Building and all operating equipment \$5,000. VIRGIL WARTNER, RR 1, Box 37, Lake Benton, Minn.

THEATRE WANTED

LEASE WANTED small theatre Houston or Tulsa. Send address, number seats, tons air conditioning to BOX 240, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

FOR SALE: Powers No. 6B projector, Powers No. 6B Cameragraph. VIRGIL WARTNER, RR 1, Box 37, Lake Benton, Minn.

CLOSED U. S. ARMY THEATRE COMPLETE projection and sound outfits from \$895.00. Amplifiers, Soundheads, Projectors, Arclamps, Generators cheap. S.O.S., 602 W 52nd, New York 19.

NO JUNK! E7 Mechanisms, beautiful, \$350.00 pair; RCA MI-9030 soundheads, rebuilt, \$495.00 pair; New Griswold splicers \$19.95; Ashcraft 70 ampere lamphouses, good, \$325.00 pair; Thousand other bargains. STAR CINEMA SUPPLY, 621 West 55th Street, New York 19.

FOR SALE: 320 theatre seats, complete Simplex booth equipment from closed theatre. VIRGIL WARTNER, RR 1, Box 37, Lake Benton, Minn.

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR

plus

Showmen's Trade Review

TO:

Name

Title

Address

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$5.00 one year

☐ \$8.00 two years

☐ \$11.00 three years

CLIP and MAIL TODAY TO
317 N. Broad St., Phila. 7, Pa.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED! A top paying manager's or supervisor's position. New York's top manager in exploitation, promotion and publicity. 19 years experience and only 38 years of age. BOX B829, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED, Maine theatre, experienced manager's assistant wants to live in Maine, preferably in Washington County. Good personal and business references. Bonded. Veteran. BOX C829, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE CONSULTANT thoroughly trained circuit and independent operation including concessions, national publicity, association, and lobbying. Available for top executive position. Trained in research. Contract only. BOX D829, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

DIST. MGR., MGR., ADV'T., Pub.-Exploit. 42, A.B., over 25 years exp., Roxy, N.Y., Cinerama; N.Y., Phila. and L.A., top exp. Film Co. exploitation both coasts. Bondable, aggressive, excellent record for results as showman. BOX A912, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

FORMER PROJECTIONIST, maintenance man, desires re-entry into field with individual or small chain. Southeast or Florida. Permanent, references, service and G.I. bill trained. BOX B912, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER, experienced all phases, 18 years managing first run conventional. Married, sober, interested in relocating. A-1 promotion man. Best of references. BOX A829, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Conventional and drive-in managers, experienced in all phases. Permanent position with fast-growing circuit. Please send complete information on experience, salary desired, etc. References desired. BOX E829, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

POSITION WANTED: Secretary experienced in motion picture advertising with major distributor. Operate standard and electric typewriter, shorthand and dictaphone. Available immediately. BOX A822, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

CANADIAN CIRCUIT DISTRICT MANAGER, presently employed same company 12 years, desires to relocate with aggressive U.S. circuit. Top showman. Any position offering \$10,000.00 annually. Unexcelled references. BOX B822, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

EX-THEATRE OWNER, just sold out due to business being so bad. Heart still in it. If you have opening for Drive-In manager in California area will work it as hard as I did my own. 38, married, all my life as experience, know all phases of operation. BOX 301, Bishopville, S. C. (822)

Address all
correspondence to —

The A-MAN Corner

{ Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

Squeeze
time?
No! No!



REMEMBER THIS: Sharp, crisp, top-quality prints take time to produce. Don't squeeze your print-maker into making short-cuts; give him time to do the job right—to deliver quality prints. And last—but not least: Go Eastman *all* the way—negative *and* print-stock. Finally, in the case of questions—production, processing, projection—always get in touch with Eastman Technical Service.

For more information, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.

EASTMAN FILM

MOTION PICTURE

EXHIBITOR

Plus...
**SHOWMEN'S
TRADE REVIEW**

SEPTEMBER 19, 1962

Volume 68

Number 13

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN TWO SECTIONS • THIS IS SECTION ONE



IATSE Seeks More U.S. Production

(See Page 6)

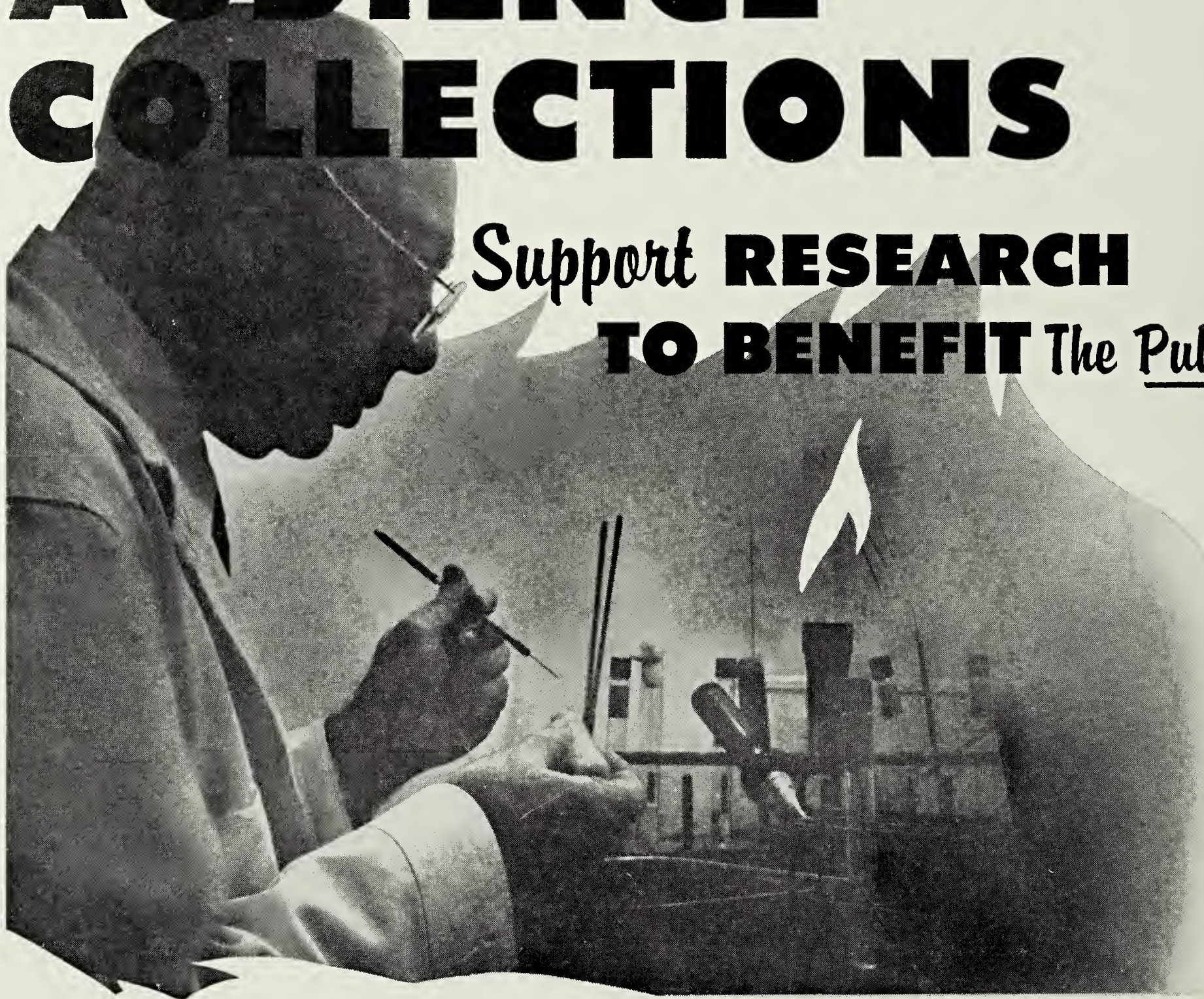
Physical Theatre- Extra Profits Dept.

Embassy Pictures continue their expansion program by announcing the election of Leonard Lightstone (top) as executive vice-president and Carl Peppercorn as general sales manager.

What We Need Is A Solomon . . . see editorial—page 3

WILL ROGERS AUDIENCE COLLECTIONS

Support **RESEARCH**
TO BENEFIT *The Public*



Vital Research in **CARDIO-PULMONARY DISEASE**
LUNG CANCER • EMPHYSEMA • TUBERCULOSIS • HEART DISEASE *and all*

EXHIBITORS are urged NOW to support our Industry's Research-and-Teaching Program — for the good of their own patrons—through their unrestrained participation in the Sales Managers Million Dollar Drive NOW UNDER WAY.

We need your help. Drop us a line telling us that you will take up the Will Rogers Audience Collections—in what theatres and on what dates. We will send the JIMMY STEWART trailer, gratis, and instructions to your theatres.

Pledge
YOUR
THEATRES
Now

**WILL ROGERS HOSPITAL AND O'DONNELL
MEMORIAL RESEARCH LABORATORIES**

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, NEW YORK

Saranac Lake, N. Y.

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schory, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Joy Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associated editor; George Frees Nanamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



Volume 68 • No. 13

SEPTEMBER 19, 1962

WHAT WE NEED IS A SOLOMON

IF SOLOMON were alive today, the motion picture industry would do well to hire him to figure out a way through the maze of confusion and bitterness resulting from the increasingly rapid deterioration of established clearance patterns.

We keep hammering at this situation editorially because it is our belief that the dangerous situation caused by ignoring clearance will in the end be harmful to every part of the industry.

We have before us newspaper ads which indicate that a picture is playing in a downtown first-run engagement. The same Sunday paper shows this same film playing at a nearby drive-in as top feature in a five-feature holiday program, and continuing through the week as part of a double bill.

The original basis of clearance was admission price. The downtown first-run charged more, returned higher grosses, and so was protected from the competition of sub-run situations by clearance. Now, thanks to law suits, cut-throat competitive bidding, and a product shortage that makes every piece of film a life and death proposition to exhibitors regardless of their competitive position, such protection has all but disappeared.

The first-run theatre is at the mercy of a distributor's whim that is pushing him closer and closer to day and date engagements with neighborhood situations that used to follow in a regular pattern under sensible clearance regulations.

This loss of protection for the first-run is one of the important problems facing the industry today. If you weaken the position of the first-run, you weaken the foundation on which all of exhibition stands.

Certainly, changing times require flexible policies. However, it is well to remember that the playoff pattern which will work in New York is not necessarily the same pattern that will be most effective for Philadelphia, or Detroit, or Cleveland, or Keokuk. Each area is faced with its own problems peculiar to that locale. New York welcomes tourists by the millions who create a constant flow of traffic about the first-run houses. In addition, the New Yorker who battles his way from the center of the city to his Long Island home is not likely to return to Manhattan's Broadway theatre district. Therefore, day and date bookings in outlying areas make sense. This is not the case in other cities, where the same population marches through the turnstile downtown and in the neighborhood houses as well. In these cities, clearance is a very important thing. If the moviegoer is willing to wait for a film to reach his neighborhood, that is one thing. If, however, the neighborhood house is moved up to a point where it is competing at the same time as the more expensive downtown theatre, then the first-run is crippled.

It is our contention that a healthy first-run situation is necessary to the business and that unwarranted moveups must be fought. Any other policy is shortsighted and likely to prove disastrous. Exhibitors, as well as distributors, must realize this.

Taking these cases to court only compounds the confusion, since outsiders, including judges and/or juries are not familiar with the workings of clearance and can not be expected to understand the desperate need for proper clearance. No, this is an industry problem and the industry must find the solution.

Solomon, how we need you!

"PROMOTE THE THEATRE" AMPA PLAN

THE ASSOCIATED MOTION PICTURE ADVERTISERS, comprised of the men and women who guide the advertising, publicity, and exploitation destinies of motion pictures, have organized an Exhibitors Service Committee to "promote the theatre" through good public relations.

It is the feeling of this committee that too many exhibitors have adopted a short-sighted policy of cutting down on local advertising, exploitation, and community service in the face of today's uncertain conditions. (Many exhibitors feel the same could be said about distribution.) The AMPA group argues that this is the time such activities must be strengthened, not weakened, to impress upon the local citizenry that the theatre is a continuing source of excellent entertainment and also renders valuable services in other areas as well.

The qualifications inherent in the AMPA membership, and particularly of the members of the Exhibitors Service Committee under the chairmanship of Mel Gold, Melvin L. Gold Enterprises, Inc., assure the soundness of the program. Serving on the committee are David A. Bader, Eldorado Films, Inc.; Al Floersheimer, Theatre Owners of America; Ray Gallo, Greater Amusements; Sam Horwitz, Mermaid Theatre, Brook-

lyn; Gordon White, Motion Picture Association of America; Mel Konecuff, MOTION PICTURE EXHIBITOR; and Ted Arnow, Loew's Theatres, AMPA president.

Arnow and his membership are to be complimented. We look forward expectantly to some very worthwhile suggestions and recommendations from AMPA. We recommend that exhibitors give their full attention and cooperation to any plan advanced by Mel Gold and his committee.

As AMPA points out, a successful motion picture industry is dependent upon theatres in which to exhibit motion pictures, and any inducement to increase attendance and add to the theatre's income and its profitable operation will benefit the entire industry.

AMPA has pledged its full support to theatremen fighting censorship, adverse publicity, and trying to better their community relations. AMPA will establish a public speakers bureau to appear at theatremen's conventions or other organization gatherings to speak in behalf of motion picture advertising, publicity, and exploitation.

Exhibitors would do well to take advantage of this highly valuable manpower pool.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From A DISGRUNTLED EXHIB

Meeting a top-flight exhibitor, the conversation turned to current releases. He said "I'm playing a flop of a picture this week which will give me my theatre's lowest single week's gross in years. I would like to tell the trade paper reviewers who said nothing but favorable things about (name of the picture withheld) what I think of them." No wonder your publication was not mentioned—you gave it only a proper review and no raves!

(Name withheld on request)

EDITOR'S NOTE: *Honesty is the best policy. We try to be factual and impartial.*

From ATHENS, OHIO

I find your reviews very valuable in booking films for Ohio University. Up until mid 1961 you included descriptions and ratings on cartoons and short subjects. This information would prove very valuable and I trust will once more be included with your publication. I'm sure others would also value this service since I know of no other way to select short subjects from the large number available.

MAUREL HUNKINS, Director
Ohio University

EDITOR'S NOTE: *As film companies curtailed both their short subject production and their screening arrangements, it became more and more difficult to track down shorts. We will endeavor to reinstate this service as soon as possible, but for the moment, the once-a-month shorts listing must suffice. You can find this in every other issue of our yellow SERVICESECTION.*

From MIAMI BEACH, FLA.

In a recent issue of THE MOTION PICTURE EXHIBITOR you dwelt on clearance. I have to admit that this is a tough nut to crack.

It doesn't matter who you are debating with, you can get into an endless argument. However, I will never forget one incident that occurred in a certain territory, wherein one new theatre that was able to get a 28-day run just about ruined 11 to 14 others.

There was hardly a week went by that I didn't get involved in a nasty argument with some of the theatre owners who had been hurt and I think at least half of those theatres closed up. The exchanges, as far as money was concerned, got nothing out of it.

As you will remember, for 25 years or more, there were very little clearance change made. So the next time we meet, we will have to debate this a bit further.

From A FORMER WELL INFORMED DISTRIBUTOR, NOW RETIRED.
(Name withheld on request.)

From HYDE PARK, MASS.

Please continue aggressive editorials pertaining to clearance, convenient film shortages, outlandish film guarantees and other items that deserve at least a public airing. Congratulations on a fine magazine.

WM. LE VESQUE
Fairmount Theatre

EDITOR'S NOTE: *Thanks! We have no intention of letting up, either in our hardbitting editorial policy or in the EVERY-WEEK services we supply to subscribers on all fronts of theatre management.*

From GLOUCESTER, MASS.

The only criticism I have to make is that a lot of pictures are in release a long time before they are reviewed.

J. R. KINCADE

EDITOR'S NOTE: *This may be true, particularly in the case of certain independent features not screened for the trade but caught as soon as possible in early showings. Rest assured, MOTION PICTURE EXHIBITOR makes every effort to keep reviews timely.*

From LEEDS, ALA.

My employer subscribes to another trade publication for this theatre. But for my own personal preference, I subscribe to MOTION PICTURE EXHIBITOR and have for several years.

A. BAKER, Manager
Roxy Theatre

From JOHNSTOWN, PA.

I have no criticism outside of finding some of the running times are off in time in your EXHIBITOR but not very often. Thanks a lot for the MOTION PICTURE EXHIBITOR. It sure is a handy book on telling you how the pictures are. I am very proud of it because it tells the truth, whether the pictures are good or bad.

CLARENCE FARKAS, Projectionist
Lyric Theatre

EDITOR'S NOTE: *We stay on top of running times and our ServiceSection is corrected and brought up to date every two weeks. We may goof once in awhile, but we generally catch it. If not, subscribers like yourself call it to our attention quick enough. Thanks for the compliment.*

From CLEARFIELD, PA.

As an employee and one who is very interested in the motion picture industry, I enjoy reading your magazine very much.

JEFFERY HUNT
Mid-State Theatres

From HANOVER, PENNA.

I want to thank you for the wonderful job MOTION PICTURE EXHIBITOR has done in the past year. My renewal will follow soon. Keep up the great job you are doing.

ROBERT FELTCH

From AUBURN, ALA.

You have a very fine trade paper. Please continue the grand editorials.

P. C. VAUGHAN, JR. Vice-Pres.
and Manager
War Eagle Theatre, Inc.

From EVANSVILLE, WISC.

To an invaluable friend: Keep MOTION PICTURE EXHIBITOR coming. Wish you had a life-time subscription; you would have my vote. Kindest regards.

JAMES E. KENNEDY, Owner-Manager
Rex Theatre

From TORONTO, CANADA

The dissemination of information in any industry is of vital importance, and your publication has a fine record over the years in this respect, in addition to the enthusiasm that has been inculcated amongst those who obtain their living in the motion picture industry.

Keep the good work going.

E. G. FORSYTH, Asst. General Manager
Odeon Theatres

EDITOR'S NOTE: *Mr. Forsyth was recently recalled to England to assume a top executive position with the Rank Organization. We'll miss him, as will all the many friends he made during his stay here.*

From GETTYSBURG, PA.

43 years of show business—always with MOTION PICTURE EXHIBITOR.

ALFRED J. B. NESS, Projectionist

EDITOR'S NOTE: *Thanks for the lasting vote of confidence.*

From PORTSMOUTH, VA.

I like MOTION PICTURE EXHIBITOR very much. I read the editorial page first. I have been working for 33 years as a projectionist and subscribe to MOTION PICTURE EXHIBITOR to keep up with what is going on.

WILLIAM G. SMITH, Projectionist

From SAN ANTONIO, TEX.

We consider MOTION PICTURE EXHIBITOR an informative and reliable source of information and news. You are doing a wonderful job and we congratulate you.

MRS. JARWELL D. STIDHAM, Co-owner
Charles G. Stidham Company

From MONTROSE, CALIF.

MOTION PICTURE EXHIBITOR is positively rendering a superior service. Wish it were possible to convince some distributors not to hold up small exhibitors 35-50 per cent on the last available runs on three year old big pictures.

JOE HERTZBERG, Owner
Montrose Theatre

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Mike Kirkhart, owner, North Miami Theatre, North Miami, Fla., died at his home there following a heart attack.

Samuel S. Huff, 82, veteran Connecticut theatre manager, died suddenly at the New London home of his son-in-law and daughter, Mr. and Mrs. Arthur Schwartz. He managed the old Strand, Norwich, Conn., for many years.

Mrs. Bertha Silverstein, mother of Maurice Silverstein, first vice-president, Metro Goldwyn Mayer International, died in Anaheim, Cal. She is also survived by a daughter, Mrs. Anna Katz, and son, Harold.

MGM Votes Dividend

NEW YORK—A quarterly dividend of 50 cents per share, payable on Oct. 15 to stockholders of record Sept. 21 was declared by the board of directors of Metro-Goldwyn-Mayer, Inc. This is the fourth payment at the increased rate.

FALSE ECONOMY

For the first time in its 44 year history, MOTION PICTURE EXHIBITOR comes to its subscribers this week without a single page of film advertising. This is the culmination of a lengthy process during which many distributors apparently have decided that the product shortage will force their customers to purchase their wares even in ignorance.

A respected contemporary recently suspended weekly publication and has gone on an every other week schedule. Another national weekly also went to press without a page of film advertising.

Distributors who refuse to advertise their wares are cheating themselves out of much needed revenue. The exhibitor must be armed with information if he is to get the most from every film and return the most to the film companies. Keeping him in ignorance through a lack of advertising in the trade press can only reduce playdates and cut grosses.

The trade paper is still the most important medium available for the exchange of information, in the film industry and in all other industries. It is also the least expensive, when one considers the cost involved in circularizing the trade with pieces of direct mail that invariably wind up in the nearest wastebasket.

Failure to advertise films in the trade press is false economy at its worst. Mark down on your calendar that in the week of Sept. 19, 1962 not a single film company felt it had a picture worth advertising to the trade.

It's a puzzlement, especially since Eric Johnston tells us we are headed for a glorious future.

JAY EMANUEL

P.S. Right at press time, United Artists came through like the U.S. Cavalry with one and one-third pages of advertising on their picture, "PRESSURE POINT." It seems that there is at least one picture worth announcing to the trade this week.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., SEPT. 17

Stembler Hails W.B. "Baby Jane" Moveup

WEST HARWICH, MASS.—In his address to the annual regional convention of the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, a TOA affiliate, at the Belmont Hotel, John H. Stembler, president, Theatre Owners of America, urged cooperation with Warners in their moving up from early 1963 release into Nov. 3 release "What Ever Happened To Baby Jane?" in the TOA motivated "Hollywood Preview" plan to alleviate the product shortage of the November-December period.

"If theatres will actively support this initial program to the point it is proven mutually beneficial financially for both theatres and Warner Brothers, we will be in a position in the future to go to any film company in periods of release scarcity to ask for similar help," Stembler said.

He also urged a tangible demonstration of appreciation and support of 20th Century-Fox on its decision to stay in the business of making films for motion picture theatres by "booking Fox" and thus helping Darryl F. Zanuck and his new administration through their difficult transitional period.

In connection with pay television, Stembler told of recent meetings with members of the Government Antitrust Division at which they were told that it was TOA's opinion the sale of film to pay-tv by the film companies would be economic suicide for the film companies.

"Because theatres and pay tv cannot successfully co-exist, we shall continue to oppose it, not only in Hartford, but in Little Rock, Ark., in Denver, Colo., and wherever else it may emerge."

He also pointed to TOA's 15th annual convention and Motion Picture and Concessions Industry Trade Show at the Americana Hotel, Bal Harbour, Miami Beach, Fla., Nov. 6-10.

Many other top industry spokesmen were to appear on the convention program.



BROADWAY GROSSES

Average Holdover Week

NEW YORK—With mostly holdover product, the Broadway first-runs indicated that business was about average.

"TWO WEEKS IN ANOTHER TOWN" (MGM). Paramount announced \$16,000 for the last five days of the fifth week.

"THE MUSIC MAN" (WB). Radio City Music Hall, with stage show, registered \$100,000 for Thursday through Sunday, with the fourth session sure to reach \$150,000.

"LOLITA" (MGM). Loew's State claimed \$16,000 for the 14th week.

"THE SPIRAL ROAD" (U-I). Warner reported \$10,000 for the sixth week.

"THE PIGEON THAT TOOK ROME" (Paramount). DeMille garnered \$20,000 for the fourth session.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Loew's Cinerama hit \$40,000 for the sixth week.

"JUDGMENT AT NUREMBERG" (UA). Astor reported \$14,000 for the fourth and last week of the return engagement.

"I THANK A FOOL" (MGM). Victoria did \$28,000 on the opening week.

"FLAME IN THE STREET" (Inde.). Forum reported \$20,000 for the opening session.

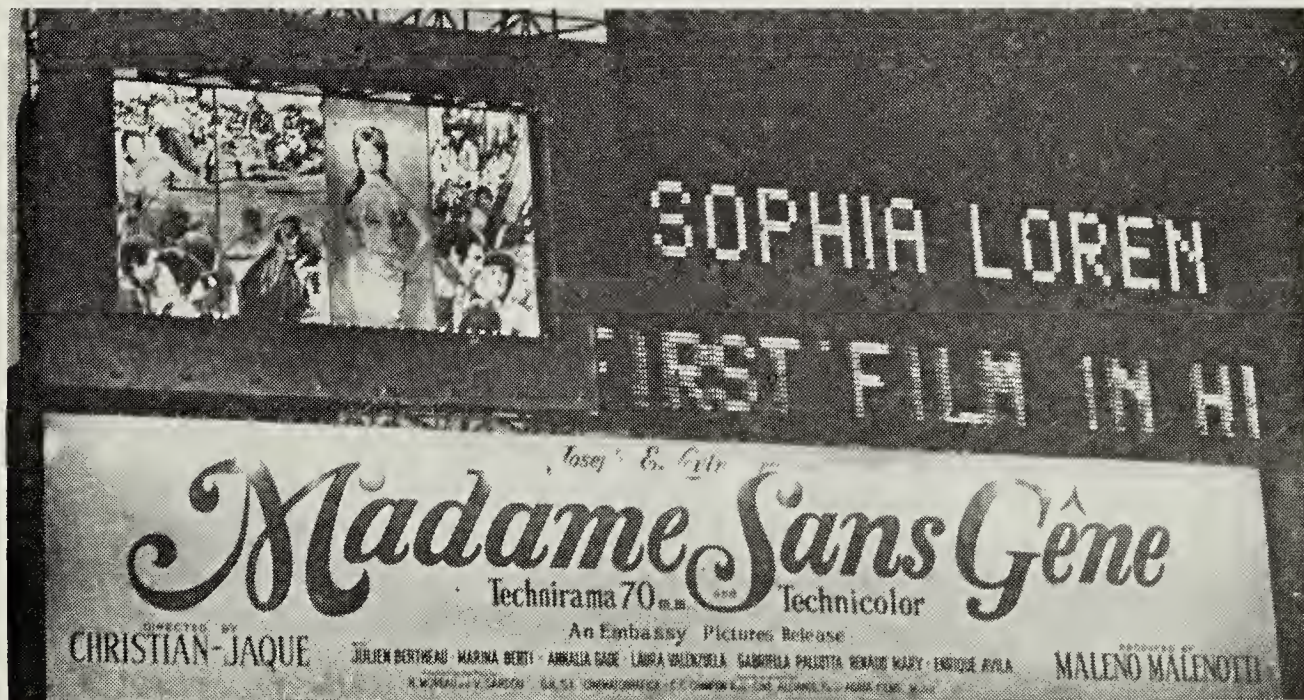
"NOTORIOUS LANDLADY" (Col.). Criterion took in \$15,000 for the last six days of the eighth week.

"WESTSIDE STORY" (UA). Rivoli registered \$38,000 for the 48th week.

"PHANTOM OF THE OPERA" (U-I). RKO Palace reported \$7,500 for the fourth week.

IATSE Lauds Stevens

LAS VEGAS—Film producer George Stevens won unprecedented official commendation from the International Alliance of Theatrical Stage Employees (IATSE) for his announced plans to photograph "The Greatest Story Ever Told" entirely within the United States at a time when runaway production overseas has sapped American employment.



Newest of the big spectacular displays in New York's Times Square is Embassy's sign heralding "Madame Sans Gêne" in advance of its American premiere this fall. Three different color montages of actress Sophia Loren and a traveling news bulletin are featured on the \$25,000 unit, which will be on display for three months.

IATSE Seeks More U.S. Production

Johnston Pledges Effort To Provide More Jobs; Walsh Urges Modification Of Film Consent Decree

LAS VEGAS, NEV.—Eric Johnston, president, Motion Picture Association, in an address before the IATSE CONVENTION, stated that he is ready to use his most vigorous efforts in Washington to implement joint labor-management proposals aimed at increasing U.S. film production in Hollywood and provide more jobs.

With the backing of the Hollywood AFL Film Council, these proposals call for both federal legislation and negotiations through appropriate agencies to remove unfair overseas trade barriers and competitive disadvantages which handicap American production.

One of these, a higher income tax for personalities establishing residence abroad, is pending in the tax bill in Washington, and is sure of passage.

Johnston said that the industry depends on world operations and is now a television as well as a motion picture industry.

Detailing the reasons for the increase in overseas production, he said there was not much difference between making pictures in Hollywood and abroad, and that the "shortcomings" in overseas production virtually equalize the cost.

He added that some of the industry's problems are virtually insurmountable, but serious problems could be solved by more production in this country, and he promised to expedite this goal. He called for understanding and cooperation for the common objective.

Earlier, Johnston at a press conference said, "The industry is going through a change, but its potential here and abroad is tremendous. It will emerge as a healthy industry." He added that the great bulk of American pictures are promoting a favorable U.S. image abroad.

Richard F. Walsh, president, IATSE, was saluted at the 46th international convention here on his 20th anniversary as its head. He was named president by the executive board in 1941 and elected at the convention the following year. He has been reelected since and has no opposition this year.

In his biennial report, Walsh charged the government's film industry consent decree with being a major source of unemployment and demanded that it be reviewed and modified. He said local unions as well as the International will move on the Department of Justice, the Congress, and President Kennedy with demands for modification of the Decree.

Walsh told the convention that members of smaller IA locals will now be able to come under the IATSE Exchange Employees Pension Plan, with employer-employee contributions. The larger locals are already covered.

He also promised an all-out organizing drive to bring theatre and non-union studio employees into the IA fold. A concrete plan is being formulated by a special IATSE committee.

The convention empowered Walsh to take steps to discourage American producers from filming in such quantity overseas.

AA Studio On Block; Only Big Pix In Future

HOLLYWOOD—Steve Broidy, president, Allied Artists, announced that the company's studio has been on the market for several months, and the company wants \$900,000 for it. The studio comprises three sound stages and covers about three acres.

Broidy explained that Allied Artists' decision to sell was due to the company only being interested in making large pictures with substantial budgets. For such films, he declared, the facilities of a small studio are inadequate. His company will rent space at larger studios in Hollywood and shoot on location or work abroad.

Like many others in the industry, Broidy is convinced there is no future in low-budget films.

Podolnick Chairs Texas D-I Convention

DALLAS—At a recent board of directors meeting, Earl Podolnick, president of Trans-Texas Theatres, was named 1963 convention chairman for the 11th annual convention of the Texas Drive-In Theatre Owners Association. The dates are Feb. 5-6-7 at the Statler Hilton Hotel, Dallas, which was the site of their last convention, reported to be the best attended in the past five years.



PODOLNICK

Co-chairmen named were Harold Brooks, Crossroads Company; L. E. Forester, Frontier Theatres; and S. K. Barry, Fiesta Drive-In, San Antonio. Mrs. Evelyn Neeley, Charles Weisenburg Theatres, is the perennial booth chairman, and Don Douglas, former publicist for Rowley United Theatres, is the executive secretary.

President Bob Davis was quoted as saying, "Earl will bring to the association the benefit of his varied interests and experience, being an operator of first-run theatres in metropolitan cities, art houses, smaller town theatres, drive-ins, and the only Cinerama installation in Texas at his Capri Theatre in Dallas. As we enter our second decade of successful operation, we are all expecting Earl to give us our most outstanding convention."

As has been the custom, a large exhibit hall will be available for booth displays by allied industries. The secretary reports that many concerns, both local and national, have participated in TDITOA conventions since their inception, and that six new concerns were added to the booth roster at the last convention.

Triumvirate Heads IFIDA

NEW YORK—Michael F. Mayer, executive director of Independent Film Importers and Distributors of America, Inc., announced the election of a three-man governing committee to guide the organization for the next year. They are Jean Goldwurm, president of Times Film Corp.; Richard Brandt, president of Trans-Lux Distributing Corp.; and David Emanuel, president of Governor Films, Inc.

150 Honor A.H. Blank; Skouras Top Speaker

DES MOINES—A. H. Blank, veteran industry leader, was given a testimonial dinner here on the occasion of this 50th anniversary in show business by his son, Myron Blank, president of Central States Theatres.

Among the special guests at the affair was Spyros P. Skouras, chairman of the board of 20th-Fox, who addressed the more than 150 people there.

Skouras said: "I feel particularly exhilarated at this time, because the one ambition of my life—to assure the future of 20th Century-Fox as a vital force of enlightenment; an American voice that speaks to the world of our ideals and humanity; a business organization which beneficially serves our customers, our employees and our stockholders—is once again on the road to success and prosperity. I think you all know of the two years of struggle and strife that it took to bring Darryl Zanuck to the presidency of our company. Here is a man of demonstrated ability—one of our own, so to speak—who comes to his challenging position with the finest background any one of us would like to have. I am so proud of Darryl; and even though some of you have considered me a hard worker in the past, I assure you, I am working harder than ever in my life to assist him in the high goals which we have both set for 20th Century-Fox.

"I know the leadership of the Motion Picture Industry is gathered in this room tonight, paying tribute to the leadership represented by Abe Blank. I think that when I ask all of you to give your fullest support to another leader—our president, Darryl F. Zanuck—I can freely say so in the spirit of the dedicated friendship which I feel in this room."

20th-Fox TV Expands

NEW YORK—George T. Shupert, vice-president in charge of sales of 20th Century-Fox Television, announced an expansion and realignment of the sales organizations affecting both the domestic and international divisions.

Effective Oct. 1, Alan Silverbach, presently director of international sales, will be director of both international and domestic syndication sales. Representatives in the company's 43 foreign offices and four domestic divisions will report directly to him.

William L. Clark, western division manager, is being transferred to New York, where as eastern division manager he will have expanded responsibilities with television stations, agencies, and station representatives in New York and the Eastern territory.

Shupert also announced the resignation of Howard Anderson, domestic sales manager.

Detectives Elect Film Cop

NEW YORK—Jack H. Levin, president, Certified Reports and Certified Investigations, has been elected president of the Association of Licensed Detectives of the State of New York.

He is recognized as an authority on prevention, detection, and deterrence of box-office irregularities, and has been responsible for the development of many procedures adopted by the film industry.

New Corp. Backs Ark. Pay-TV Effort

LITTLE ROCK, ARK.—A new corporation which includes among its principal stockholders motion picture theatre owners, newspaper, television, sports, financial, business and industrial executives, and prominent screen personalities has been formed here to advance the development of Paramount's Telemeter system of pay television in the southwestern section of the United States.

The new company, Home Theatres, Inc., also includes among its stockholders officers of Midwest Video Corporation, which holds a franchise agreement to introduce the Telemeter system of pay television in the city of Little Rock.

C. Hamilton Moses, president of Midwest Video and spokesman for the new company, listed the following as among the stockholders of Home Theatres, Inc.:

John W. Allyn, co-owner of the Chicago White Sox; Col. D. H. Byrd, Ling-Temco-Vought, Dallas; E. O. Cartwright, investment executive, Dallas; A. B. Cobb, Arkansas business executive and bank director; Trammel Crow, building contractor, Dallas; A. E. Dahl, chairman of the board of the American National Bank, Rapid City, South Dakota; Stanley and Richard Durwood, operators of a chain of motion picture theatres with headquarters in Kansas City; David Grundfest, chairman of the board of Sterling Stores, a chain of 90 department stores in the mid-south; Walter Hussman, publisher of a group of southwest newspapers and president of tv station KTAL, Texarkana, Tex.; C. Hamilton Moses, former president of the Arkansas Power and Light Company and a member of the Arkansas law firm of Moses, McClellan, Arnold, Owen, and McDermott; Frank Newell, insurance executive; Leonard Phillips, oil man and president of the Associated Chambers of Commerce of Louisiana; Dick Powell, television executive and screen and tv performer; Winthrop Rockefeller; Lloyd B. Sands, executive of Hunt Oil Company; and John Wayne, motion picture personality.

Moses declared that Home Theatres, Inc., has concluded an agreement in principle with International Telemeter Company, a division of Paramount Pictures Corporation, for the use of its closed-circuit system of pay television in other Southwestern cities.

Moses emphasized that the Telemeter system of pay television, which delivers the signal to the home by cable rather than over-the-air, would in no way interfere with the reception of regular commercial programming. "Each subscriber will be able to receive every single program he is now getting, but this fare will be augmented for those who desire to see new motion pictures and other unusual entertainment attractions, sports and educational features," Moses pointed out.

"For example, in a city where one would now receive the programs of all three national networks, the addition of the Telemeter system of pay television will give subscribers a choice of a total of six channels." He explained that the Telemeter system added three new channels to the television set of each subscriber.

Midwest Video, Moses added, will operate the proposed new Telemeter system for Home Theatres in the southwestern area. At the same time, Midwest would maintain its present community antenna systems and cable operations in many states.

New Shopping Center Theater Tops Loew's Circuit Expansion Program

NEW YORK—The Springfield area of Fairfax County, Va., presently without a theatre, will soon boast of a modern motion picture showcase community theatre as fine as may be found in any burgeoning suburban area.

A long-term lease was concluded between Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc., and Donald Jaffe, president of Tower Marts International, Inc., for a new 800-seat, stadium-type motion picture theatre to be erected in the Towers Plaza Shopping Center in the Springfield area. The new theatre, to be known as Loew's Springfield, will provide unlimited, free parking facilities, in addition to the latest developments in screen projection, sound reproduction, spacious seating, and air-conditioning. The showplace is expected to be ready for operation in early 1963.

"Loew's Theatres—the old Columbia and, later, the Palace and the Capitol—have been entertainment landmarks in the nation's capi-

tal for more than 50 years," states Laurence Alan Tisch, president of Loew's Theatres, Inc. "It is only natural that Loew's, as part of the growth program upon which we have embarked in both the theatre and the hotel fields, should keep step with the progress of the District and its environs by bringing quality entertainment in modern surroundings to new areas."

As additional evidence of the company's confidence in the future of exhibition, Loew's recently announced that it will operate the new Loew's Embassy, now under construction in Washington, D. C., in the embassy district. Another new Loew's Theatre, the Tower East, Manhattan, will open on Oct. 9 with Eugene O'Neill's "Long Day's Journey Into Night," on a semi-reserved seat basis. Loew's Cinerama (formerly Capitol), Orpheum, and Sheridan, New York; Loew's State, White Plains; and Loew's Uptown, Toronto, have all undergone.

"West" To Open Abroad

NEW YORK—"How The West Was Won," \$15-million dollar production in the Cinerama process, made by MGM and Cinerama, Inc., will have its world premiere at the extensively refurbished London Casino Nov. 1, it was announced by B. G. Kranze, Cinerama's vice-president for distribution-exhibition.

Following the London opening will be the Paris showing at the Empire-Abel Gance, recently completely renovated into a Super-

Cinerama showcase.

By Christmas-New Year's, or shortly thereafter, the following situations will premiere the MGM-Cinerama production:

Hamburg, Germany; West Berlin, Germany; Caracas, Venezuela; Sao Paulo, Brazil; Madrid, Spain; Stockholm, Sweden; Marseilles, France; Tokyo, Japan; Osaka, Japan; Buenos Aires, Argentina; Brussels, Belgium; Copenhagen, Denmark; Johannesburg, S. Africa.

The theatres in Caracas, Sao Paulo, and Johannesburg are all-new Cinerama houses built to Cinerama's specifications.

Now

THE SCREEN

REACHES

THE BOILING POINT...

'Challenge Of Progress' Theme Of TOA Meet

NEW YORK—"The Challenge of Progress" will be the theme of the 15th annual convention of the Theatre Owners of America, at the Americana Hotel, Miami Beach, Fla., Nov. 6-10, it was announced by John H. Stembler, TOA president.

Declaring that the motion picture industry is currently undergoing tremendous changes, Stembler said the theme will enable the more than 1,000 theatremen attending to examine these changes to analyze their impact, and then determine the best means of working with the new trends.

He said theatremen will not only study the current product shortage, but also examine means of encouraging both more production and getting the most out of available product. The Hollywood Preview Engagement format, under which Warners' "What Ever Happened to Baby Jane?" has been moved up from a 1963 to November 1962 release to help ease the fall product shortage, will also be discussed.

Stembler said the convention will also consider the challenge of pay tv; the new trend toward shopping center theatres; and the legal regulations under which the industry is operating.

The convention, which opens Wednesday, Nov. 7, will be preceded on Nov. 6 by the annual meeting of TOA's board of directors and executive committee. In conjunction with the National Association of Concessionaires, the Motion Picture and Concessions Industry Trade Show will be staged Nov. 6-9 at the Americana.



Universal executives outline the company's 1962-63 releasing program, and seen, left to right, are Herman Kass, executive in charge of national exploitation; Philip Gerard, eastern advertising and publicity director; Henry H. "Hi" Martin, vice-president and general sales manager; and Paul Kamey, eastern publicity manager.

Textile Co. to Glen Alden

NEW YORK—Glen Alden has acquired the Opp and Micolas Cotton Mills of Opp, Alabama it was announced. More than 80% of the stock has been purchased and an offer is being made for the remainder of the stock. Total cash involved in the transaction, including planned expansion, is in the neighborhood of \$5,500,000.

Fred M. Lyon, president of the Opp and Micolas Mills, will continue in that post. New directors will include C. H. Williams, president of Swift Manufacturing Company, Columbus, Georgia, who became a director and vice president of Glen Alden early this year and Albert A. List, chairman of the board of Glen Alden.

Atlanta's Rialto Goes Dark

ATLANTA, GA.—The lights went out at the Rialto, the city's oldest downtown theatre, and with the falling of the walls to a wrecking crew an era will have passed.

In latter years, the Martin Circuit had leased the house.

Self Control Vs. Censors

BALTIMORE, MD.—Executive secretary Jack Whittle, Allied Theatre Owners of Maryland, has asked members to "scrutinize the type of entertainment" offered in their theatres "in an effort to minimize possibility of added future censorship regulations."

FILMED IN BLACK...

IN WHITE...

Mrs. Mullis Elected New WOMPI Prexy

KANSAS CITY, MO.—At the ninth annual convention of the Association of Women of the Motion Picture Industry, Mrs. Jean Mullis, secretary for the Theatre Service Company, Atlanta, was named to a one-year term as president, succeeding Mrs. Myrtle Parker, Charlotte. Mrs. Mullis was a former recording secretary of WOMPI.

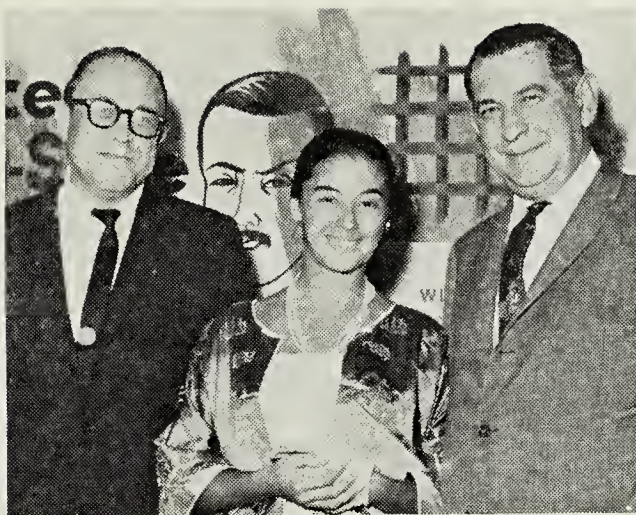
Other officers named at the Hotel Muehlebach sessions were Mary Heneisen, Kansas City, vice-president; Mrs. Nell Middleton, Atlanta, corresponding secretary; Dorothy Reeves, New York, recording secretary; and Leone Matthews, Des Moines, treasurer.

The more than 200 delegates voted support of the Will Rogers Memorial Hospital, Saranac Lake, N.Y. A check for \$2,000 was presented for one year's sponsorship of a room at the Will Rogers Hospital.

Highlights of the banquet were presentations of five awards to individual clubs for outstanding performances in humanitarian service and organization work. The winners were Verlin Osborne publicity trophy, Charlotte club; Mable Guinan convention attendance cup, Jacksonville; Lorraine Cass award for service, Dallas; R. J. O'Donnell award for industry service, Dallas; and the Canada Award, donated by Winston Barron, Affiliated Pictures Corporation, Ltd., Toronto, to the club with the most points for new members, Memphis.

Goldstone Joins Zenith

NEW YORK—Harry Goldstone has joined Zenith International Film Corporation as general sales manager.



Seen at a press preview of Embassy's "Divorce—Italian Style" at New York's Paris were, left to right, Carl Peppercorn, Embassy general sales manager; actress France Nuyen; and Embassy executive vice-president Leonard Lightstone.

Hospital Seminars Succeed

SARANAC LAKE, N.Y.—The final session of the 1962 summer seminars in cardio-pulmonary diseases at Will Rogers Hospital topped a successful season, and plans are already in progress to more than double the participation in the 1963 program.

Lazarus To Address TOA

NEW YORK—Paul N. Lazarus, Jr., executive vice-president of Samuel Bronston Productions, Inc., will return from Spain in November to address the 15th annual convention of the Theatre Owners of America, Nov. 6-10, at the Americana Hotel in Miami Beach, Fla., it was announced by John H. Stembler, president of TOA.

Lazarus will speak on the role of the independent producer.

Students Name Top Films, Movie Stars

NEW YORK—"Ben Hur" was voted best picture of 1961 by high school students, a recent survey discloses. "Guns of Navarone," "Parent Trap," and "Blue Hawaii" followed, in that order. The survey, conducted by Lloyd H. Hall Co., Inc., for Scholastic Magazines, publishers of classroom periodicals and paperback books, covered a nation-wide cross-section of junior and senior high school students.

John Wayne is the favorite actor of boys; Troy Donahue is choice of the girls. Among actresses, Debbie Reynolds is first with boys; Connie Stevens with girls. Runners-up in both sexes are Doris Day, Elvis Presley, Hayley Mills, and Jerry Lewis.

The survey indicates that 95 per cent of all high school students are periodic moviegoers. About 46 per cent go at least once a month; one-third go twice or oftener; 16 per cent say they go once a week or more.

The survey also revealed where students get the spending money to patronize the movies as often as they do. The average student gets \$6.77 weekly from part-time jobs and allowances. With senior high boys the average jumps to \$11.67 per week.

According to the U. S. Census Bureau, 3.5 million boys and girls reach high school age each year. At present, there are 18,700,000 students enrolled in junior and senior high schools.

Sachson Joins Crown

NEW YORK—N. P. "Red" Jacobs, president of Crown-International Pictures, has appointed Arthur Sachson, veteran film industry executive, to the post of general sales manager.

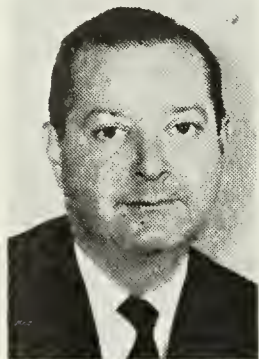
IN RAGE...



STANLEY KRAMER'S
**PRESSURE
POINT!**

Sugar Heads Fox Road Show Sales; Hift Named To Foreign Ad-Pub Post

NEW YORK—Seymour Poe, 20th Century-Fox vice-president in charge of world distribution, announced the appointment of Joseph Sugar as road show manager for the film company. Sugar has resigned as vice-president in charge of sales for Magna Pictures Corporation.



SUGAR

Sugar will assume direction of the company's current roadshow, Darryl F. Zanuck's "The Longest Day," and the 1963 attraction, "Cleopatra." Working directly under Poe, Sugar will be responsible for the roadshow sales of the two attractions.

In making the announcement, Poe said that he was "delighted at being able to secure Mr. Sugar's services, because of his valued and specialized experience in the motion picture industry. His qualifications will insure the best possible handling of our roadshow productions."

Sugar supervised the sales for one of the most successful roadshow films in motion picture industry history, Rodgers and Hammerstein's "South Pacific."

The executive entered the industry in 1935 in the sales department of Republic Pictures. After serving with the U.S. Army Air Force during World War II, Sugar joined PRC and Eagle-Lion when those companies merged, his last position being that of executive assistant to the distribution vice-president. He joined United Artists in charge of the contract and playdate department in 1951, becoming head of that company's New York exchange in 1953, and Metropolitan district manager in 1955. He assumed his present post with Magna as well as that of vice-president in charge of sales for Todd-AO in 1959.

Implementing the global program of 20th Century-Fox as expounded by president Darryl F. Zanuck, Charles Einfeld, vice-president in charge of advertising and publicity, announced the appointment of Fred Hift as director of advertising and publicity for Britain, Europe, and the Middle East.



HIFT

This is the first step in a series of moves by which 20th will reshape the world-wide advertising - publicity - exploitation arm of the organization to conform with the president's global concept. Hift will make his headquarters in Paris.

Hift's area of responsibility will cover production as well as distribution publicity.

He started in the industry as a trade journalist following a career that saw him work for the Columbia Broadcasting System and the New York Times.

In 1960, Hift did the production publicity for "Exodus" in Israel and in Cyprus. Subsequently, Hift handled publicity units for "Francis of Assisi" in Italy, the Brigitte Bardot film "La Bride sur le cou" in Paris, and "The Hustler" in New York.

In May of 1961, he became director of publicity for "The Longest Day." Last June Hift's

D-I Group Disbands; Nudie Films Return

COLUMBIA, S. C.—The association of drive-in theatre owners whose aim was to discourage the showing of nude and sex hygiene films here has been dissolved.

As a result, three of the city's open airers are showing the exploitation shows to some extent. Oddly, the lone theatre which rejected the association plan and continued the burlesque policy has now dropped them in favor of horror programming.

So far, none of the theatres has run into any protests from the law or citizens' groups, although a committee on decent literature has a subgroup that examines motion picture films. It has no legal power, however.

Baronat Heads MPAA Unit

NEW YORK—Fortunat Baronat, publicity director of Universal International Films, Inc., was unanimously elected chairman of the MPAA International Film Relations Committee at their regular monthly meeting in the Motion Picture Association of America's board room. Baronat succeeds Samuel Cohen, foreign publicity manager of United Artists.

The retiring chairman was warmly applauded by the members of the committee for the general excellence of the meetings during his administration and the many constructive activities, such as the international poster contest, initiated during the past year.

The new chairman has been in charge of foreign publicity for Universal since 1940. He has travelled widely throughout the world and speaks several foreign languages fluently.

Rank Profits Up

LONDON—Final figures for the Rank Organization, announced by John Davis, reveal that the profits for 1961-62 are higher than previously estimated. The trading profits were \$25,933,205, which after deduction of depreciation, taxes, etc., provided a profit for distribution to shareholders of \$5,337,169—an increase of \$1,691,634. A 25 per cent dividend is being paid.

More than 25 per cent of the profits came from non-cinema activities. The proportion from tenpin bowling, ballrooms, relay and rental companies, etc., increased from five per cent to 14.7 per cent. Manufacturing profits declined owing to difficult trading conditions.

status was changed and he became international advertising-publicity representative for the film.

Continuing the implementation of Zanuck's policy, Einfeld announced additional steps in the realignment.

Herbert Jaffey will serve as advertising-publicity director for Latin America and the Far East. In addition, with the streamlining of the two departments, several of the ad-pub functions have already been merged into one department and other positions discontinued.

N.C. Integration Effort Sparks Court Battle

DURHAM, N.C.—Abercrombie Enterprises, which operates the Carolina here, in an answer filed in U.S. District Court, alleges an unlawful conspiracy on the part of Negro plaintiffs seeking to racially integrate the Carolina and asks that the suit be dismissed pending settlement of a suit which the Carolina has brought in the state courts against a group of Negroes in connection with efforts to desegregate the theatre.

It contends a suit brought against it and the City of Durham, which owns the theatre building, should be dismissed until a damage suit which it has brought in Durham County Superior Court is disposed of.

In the answer filed in U.S. District Court to a suit filed in July by eight young Durham Negroes who seek a court order requiring immediate integration of the Carolina's main auditorium, Abercrombie says the plaintiffs were "among a group of three to four hundred persons who entered into an illegal conspiracy to trespass" upon theatre property last March 14 and 15.

It said the group of Negroes marched and crowded around the theatre in such a way as to keep customers from getting in, and then pushed their way into the building, through the main entrance and side exits and refused to leave.

Abercrombie contends further that as a result of the demonstrations by the NAACP, business at the Negro entrance of the theatre fell off to such an extent that it was no longer economical to keep the Negro balcony open and it was closed.

In an earlier reply to the suit filed in U.S. District Court, the City of Durham, which has leased the property to the Abercrombie under a long-term lease, said it cannot force private enterprise to change its policy.

Those seeking to force integration of the house contend it should be integrated since it is utilizing the old municipal auditorium building, which is supported by tax funds.

The City Council some months ago said it would not object to integration of the house, but Abercrombie refused to do so. The picketing and demonstrations then began.

New 3-D Company Formed

NEW CASTLE, IND.—A new Motion Picture company named "Stereorama Productions Inc." has been formed for the sole purpose of producing motion pictures for the theatre. All of the films will be photographed in a special 3-D process which eliminates the need to wear special glasses.

Stereorama has acquired the special 3-D process outright, but stated it will be available to the trade on a lease bases. Several scripts are in the offing, each being considered from the point of the 3-D photography.

Production is to start soon, with no comment on the first film or the contents.

Hundt Forms New Firm

NEW YORK—Charles J. Hundt announced that he has resigned his present post and will establish a service designed to prepare foreign films for American distribution.

Hundt reported that his new service for foreign film companies will encompass editing, dubbing, and titling, all available for the first time through one company.

Hundt is a veteran of 25 years in motion picture production and during that time has produced, directed, edited, and written feature and documentary films. He was in charge of combat photography for the Marine Corps during World War II.

Merchandising Plans Ready For "Journey"

NEW YORK—Comprehensive merchandising plans surrounding the world premiere engagement of Eugene O'Neill's "Long Day's Journey Into Night" were announced at a special conference called by Embassy Pictures for managers of Loew's Theatres in the greater New York area.

Joseph E. Levine, president of Embassy Pictures; Ely Landau, producer of the film; and Preston R. Tisch, chairman of Loew's executive committee, assisted by executives of their respective organizations, described the overall program launching the film's world premiere engagement at Loew's new Tower East, starting Oct. 10.

Special promotional items created for the the initial engagement were shown and plans for area-wide sale of tickets were enumerated.

In addition to Levine, executives from Embassy participating at the conference were Leonard Lighstone, executive vice-president; Carl Peppercorn, general sales manager; Robert Weston, advertising director; Harold Rand, publicity director; and Charles Cohen, exploitation director.

Loew's executives in attendance were John F. Murphy, executive vice-president; Arthur M. Tolchin, assistant to president Laurence A. Tisch; Ernest Emerling, vice-president; and Ben Joel.

Bill Doll, whose public-relations organization has been retained for special promotion on the picture, also attended.

Venice Honors Lancaster

VENICE, ITALY—Burt Lancaster won the best actor award for "Bird Man Of Alcatraz," U.S. entry in the Venice Film Festival.

"David and Lisa," an American documentary by Frank Perry, shared the prize for the best first work by a director with Fernando Birri's Argentine first, "The Flood Victims."

The Russian "Childhood Of Ivan," directed by Andrei Tarkowski, shared the top prize, the Golden Lion of St. Mark, with the Italian entry, "Family Diary," directed by Valerio Zurlini.

The Volpi Cup for the best acting by a woman went to Emanuelle Riva for "Therese de Queyroux," and Special Jury Prize went to "To Live Her Own Life," which also was awarded the Italian Critics prize for the best foreign film.

The Cineforum and City of Venice awards went to "Family Diary"; OCIC Catholic Award went to "Term Of Trial"; and the Italian Critics Prize went to "A Man For Burning."

Wasser Heads NG Dept.

HOLLYWOOD—Norman Wasser has been appointed director of the newly created marketing department of National General Corporation. He will handle overall supervision of the expanded merchandising and vending operations and the company's outside diversification efforts. Formerly, he had been manager of national sales for Pepsi-Cola Company since 1949.

Jack Wilson will continue under Wasser as head of the circuit's merchandising department, a position he has held since 1960.

Dick Conley will supervise marketing development, another newly created post under Wasser, aimed at exploring and exploiting "compatible auxiliary enterprises" aimed at increasing National General's income.

The NEW YORK Scene By Mel Konecoff

HENRY "HI" MARTIN, vice president and general sales manager at Universal Pictures, sez: We have been having one helluva year, being ahead in 44 weeks by 71 per cent over the same period last year domestically and exclusive of Canada . . . in the last fiscal year, the company released 21 features of which two were reissues . . . in 1962-63, Universal could come forth with 20 to 24 features.

Universal Pictures are making nothing but money like "Lover Came Back"—wow; "Pillow Talk"—the greatest; "That Touch of Mink"—zowie; "Operation Petticoat"—va, va voom; "Spartacus"—in orbit. Anyone desiring actual figures please send a stamped, self-addressed envelope to use along with a 10 dollar bill to cover expenses (mine).

The new fiscal year commencing with this November will see released by Universal "If A Man Answers," "Forty Pounds of Trouble," "Freud—The Dark Passion" in December in one theatre in N.Y. and in L.A. to qualify for the Academy Award; "To Kill a Mockingbird" (March); "The Ugly American" (April?); "A Gathering of Eagles," "Three On A Match," "Lancelot And Guinevere," "The List of Adrian Messenger," "Tammy and the Doctor" (summer 1963); "The Thrill of It All"; "Paranoic" (summer 1963); "The Kiss of the Vampire" (summer 1963); "The Iron Collar" (summer 1963).

"If A Man Answers" will go in N.Y. via the Perimeter Plan which is how "Spartacus" went last year. It means playing a Broadway house, a Brooklyn one, plus about 20 others in the area. If it proves the right release plan for the film, then he'll expand on it.

Martin is convinced that if the public wants to see a picture today, they want to see it more than ever before. Also, because comedies have done so well for Universal, he opined that they have become an important part of the company's releasing schedule.

Also present at the luncheon session were Phil Gerard, eastern advertising and publicity director; Herman Kass, national exploitation executive; and Paul Kamey, eastern publicity manager.

BOUNTY DEPARTMENT: Robert Mochrie, vice-president and general sales manager at MGM, was of the opinion the other day that his company will release 30 to 32 features over the next year, the bulk of which will be made at the studio. This, he thought, was the maximum number that could be handled with proper ease and efficiency so that each gets the proper attention. From July through December of this year, he estimated that MGM will have released 15 features, not including the special, "The Wonderful World of the Brothers Grimm" or "Mutiny on the Bounty."

He saw the latter while on the coast with only the final music missing, and he expressed the same enthusiasm for this three hour feature as he did for "Ben Hur." He also hoped for similar returns but refused to be pinned down to a guess gross until after the film has had a chance to play off a bit. He was more impressed with the story than with "Ben Hur."

Twenty-three theatres will have opened with "Mutiny on the Bounty" by the year's end, with 20 of that number in the U.S., and in many cases it will play in the house that played "Ben Hur."

He reported that "Bounty" cost \$19,500,000, and the advertising and promotion budget will run into the millions. Naturally, it will go out in 70mm and on a roadshow basis, and Mochrie refused to set a date when other dimensioned prints will be available. The ship that was used in the film is being scheduled to cover as many openings as possible, with public reaction tremendous wherever it was exhibited. Right now, it should be in and around England and Europe, and it's due back here for the New York opening on Nov. 8 at Loew's State.

DEALS AND PICTURES: Gene Gutowski, managing director of CCC Films of London, Ltd., arrived here to talk to an American distributor about investing in future pictures, about releasing several already completed features, and to talk to Gary Dartnell, American representative of Lion International, producer's representative on the completed "Station 6 Sahara," starring Carroll Baker, and "Over My Dead Body." Gutowski produced the film with Baker. He's also got a Sherlock Holmes feature untitled which was made in Germany by his German associate company.

In 1963, he expects that his company will turn out about four features on locations mainly, with interiors to be filmed in England. Two titles mentioned thus far are Thomas Mann's "The Magic Mountain" and "Seven Men At Daybreak," to be directed by Anthony Asquith.

Wonder what Carroll Baker ever did with that ermine-lined raincoat?

A PRODUCER ANSWER: Producer Ross Hunter was in town last week to scout some location scenes for his forthcoming "The Thrill of It All," to be made with Doris Day, and because he doesn't make films outside of Hollywood, doubles will be used to establish the mood and background for the film. It's another comedy, which he opined was the big thing now, and other studios are falling in with the trend as well.

He doesn't like to make films away from Hollywood because it's not cheaper, crews are harder to control, there's a language barrier abroad, the equipment and know-how is not as good, etc. New York is not properly equipped for theatrical productions, although they do alright with television projects. He said it's about time that we brought Hollywood back to Hollywood.. Phooey on tax saving stars and on realism. He's a dream merchant and proud of it.

Said Hunter, the industry is very much alive, with the public definitely going back to the movies in a big way as the swelling grosses on the ones they want to see are proving. The wholesome pictures are doing well; the others are not, said he; and art pictures should go into the art houses. The average people need a wholesome avenue of escape on the screen, and he'll continue to bring them same. One of the reasons he made another "Tammy" picture is because he owes it to America's parents who have faith in him and his pictures as far as letting their children go to the movies. One of the most important

(Continued page 14)

MGM "Perpetual Product Plan" Wins Enthusiastic Support From Schools

NEW YORK—Concluding sessions of the first anniversary conference of MGM's "Perpetual Product Plan" were highlighted by endorsements from exhibitors and national opinion-makers. They indicated that MGM's re-release of outstanding attractions from its library were of importance in stimulating the current industry trend toward quality movies for the whole family trade.

Fred J. Schwartz, in charge of the new and highly successful enterprise, relayed commendatory messages from leading exhibitors about the newest project, World Heritage Pictures. William Boutwell, executive of Scholastic Magazines and Book Services, one of the principal speakers of the final session, reported enthusiastic support by a national advisory committee of leading educators. The chairman of the committee is Dr. Marion Sheridan who heads two committees of the National Council of the Teachers of English and is an associate in the activities of the Teaching Film Custodian, sponsored by the Motion Picture Association of America. The other members of the committee are Father John Culkin of Fordham University; Robert Bennett, curriculum supervisor, Board of Education, Minneapolis; Mrs. Ethel Tincher, director of tv education, Detroit Board of Education, Detroit; Joseph Mersand, head of department of English, Jamaica High School, Jamaica, N.Y.; Robert L. Chisholm, superintendent of schools, Richland, Wash.; Stanley Solomon, English department, Linton High School, Schenectady, N.Y.; Hardy Finch, head of department of English, Greenwich High School, Greenwich, Conn.

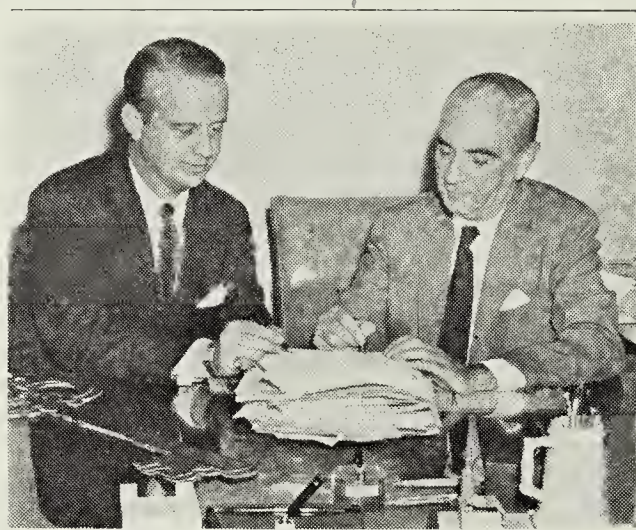
Commenting on a recently published report by Geoffry Shurlock of the coast Johnston office which showed a positive trend among scripts submitted by the studios, towards pictures which whole families might enjoy together, Boutwell outlined the cooperation of his organization on behalf of the World Heritage Films. He pointed out the impact achieved through Scholastic Magazines, which reach more than 10,000,000 student readers, teachers, and educational contacts.

The World Heritage Pictures include: "David Copperfield," "Pride and Prejudice," "Captains Courageous," "Little Women," "A Tale of Two Cities," "The Good Earth," "Julius Caesar," and "Kim."

Schwartz reported that personal meetings have been held with Eric Johnston, president of the Motion Picture Association; Margaret Twyman, director of community relations; and other departmental heads of the Association, assuring full cooperation of that organization.

The World Heritage Series Plan involves the release of four of the pictures from October through January, and four from February through June. A national advisory committee of distinguished educators has endorsed and is giving the project its support. Letters and materials have gone to school authorities throughout the nation insuring school cooperation at the local level. The way has been paved for theatres to make direct tie-ups with the schools, so that wide school attendance is attained, in addition to patronage by regular theatre-goers. The World Heritage Pictures Plan entails the showing for one day only, once a month, of these movie masterpieces.

An important feature of the plan comprises



The four Rappaport Theatres in Baltimore, Md., the Hippodrome, Town, Aurora, and Little, were recently acquired by Trans-Lux Corporation on long-term lease, and seen finalizing the deal were, left, Thomas E. Rodgers, vice-president, Trans-Lux Corporation; and Isadore M. Rappaport, who has been a leading showman in Baltimore since 1931.

Festivals Invite "David"

NEW YORK—"David And Lisa," directed by Frank Perry and produced by Paul Heller, which won first prize at the Venice Film Festival as the "Best Picture by a New Director," has been selected as the American film to be shown at the Milan Film Festival starting Oct. 28. Only one picture from each of seven countries is invited to the Milan Festival. The Festival lasts for seven nights, and each night the picture selected as the best from seven different countries is shown.

"David And Lisa," which was made in the New York-Philadelphia area, was acclaimed at its first showing in Venice and had to be shown three times to satisfy audience demands. The film has also been invited to the Vienna and Moscow Film Festivals.

Para. Shifts Branch Execs

NEW YORK—Charles Boasberg, vice-president and general sales manager of Paramount, has announced changes in the Philadelphia, Pittsburgh, and Memphis branch offices.

Don Hicks, presently Pittsburgh branch manager, is being transferred to Philadelphia as branch manager; Howard Nicholson, presently branch manager in Memphis, is being shifted to Pittsburgh as branch manager; and Tom Donohue, presently Memphis salesman, assumes the duties of Memphis branch manager.

Ed Chumley, formerly Philadelphia branch manager, submitted his resignation.

the issuance by Scholastic Book Services of a paper-back edition of each of the books upon which the eight World Heritage Films are based, concurrently with the showing of the pictures at the theatres. In addition to many other services, 30,000 posters for bulletin boards have been sent to schools throughout the nation by the National Advisory Committee, assuring their exhibition for a long period.

Speakers at the concluding sessions of MGM's "Perpetual Product Plan" meeting, in addition to Schwartz and Boutwell, were Jack Schlaifer, sales executive, and Si Seadler, MGM's eastern advertising manager.

IFIDA Names Brandt As Dinner Chairman

NEW YORK—Richard Brandt, president of Trans-Lux Distributing Corp., will serve as dinner chairman for the International Film Awards dinner-dance of the Independent Importers and Distributors of America.

The announcement for the gala event taking place on Tuesday evening, Jan. 15, 1963, in the Imperial Ballroom of the Hotel Americana, was made by the IFIDA Governing Committee including Dan Frankel, Zenith Films; Fred Schneier, Showcorporation; and Jack Ellis, Ellis Films.

The International Film Awards presentation is restricted to films from abroad and includes the highly-coveted Joseph Burstyn Award to the most distinguished foreign film of the year in United States distribution during the past year.

Noting that domestic audience reception of the foreign film has reached new peaks, Brandt stated, "There was a time, not too many years back, when imported films had limited boxoffice value. Fortunately, there was a handful of far-sighted and persistent industryites who recognized that the main problem was one of exposure . . . to get the American public to see these pictures and acclimate themselves to foreign cultures, language barriers and the like. Good entertainment, it has proven, transcends artificial barriers, including geography. Therefore, the growth in appeal of the imported films was inevitable.

"Our problem became even more simplified with the tremendous rise in the American desire for travel to far-away places. Now, films from other countries have even more significance to domestic patrons," Brandt added.

"That is why we have placed major emphasis for our international Film Awards dinner on the tremendous reception now accorded to features from overseas by American audiences," Brandt continued, "and we are permitting the theatres showing foreign films to extend a limited number of invitations to their patrons to participate in our gala ceremonies. We anticipate the largest attendance at any event specifically dedicated to the advancement of the foreign film.

"The entire theme of our dinner-dance will be in the 'Continental' manner employed at many of the film festivals abroad with international film makers and stars in attendance," Brandt concluded.

"Sindbad" Premiere Abroad

NEW YORK—World premiere of Metro-Goldwyn-Mayer's "Captain Sindbad," will be held in Munich, Germany, combined with a huge "Sindbad Carnival," it was announced today.

The event will be held early next year. It will be staged at the Bavaria Studios where the film was made. The studio has a modern theatre for the premiere and other facilities to stage the carnival which will include wild animal acts, oriental dancers and other attractions which tie-in with the adventure spectacle.

Heidi Bruehl, who makes her American screen debut in "Captain Sindbad," lives in Munich and will be the official "home town" hostess.

Guy Williams, Pedro Armendariz and Abraham Sofaer, who also star in the King Brothers production, will attend the premiere if they are free of other commitments.

The international screen press and film executives will be honored guests.

MGM Script Backlog Includes 30 Features

NEW YORK—Metro-Goldwyn-Mayer will continue to seek important story properties in line with the policy of president Joseph R. Vogel and studio head Robert M. Weitman to maintain a minimum two-year active backlog of scripts.

The company began its 1962-63 fiscal year on Sept. 1 with 27 writers assigned to 30 screen plays and treatments.

"Since the beginning of the year," Weitman said, "a record number of writers have been working on screen plays with the aim of preparing a long-range program which would assure a diversified and orderly schedule of production.

"This has already been so effective in the development of completed scripts that MGM is currently searching every market for the finest available properties with which to continue the program into 1963-64."

Scripts completed and in various stages of writing include "The Unsinkable Molly Brown," to be produced by Lawrence Wein-garten; "The Prize," to be produced by Pandro S. Berman; "The San Franciscans," to be produced by Joe Pasternak; "The Masculine Principle," to be produced by Jack Cummings; "Foggy Day in London Town," to be produced by Arthur Freed; "Signpost to Murder," to be produced by Lawrence Wein-garten; "The Circus of Dr. Lao," to be produced by George Pal; "A Crack in the Steeple," to be produced by Robert Enders; "Three Bites of the Apple"; "Say It With Flowers," to be produced by Joe Pasternak; "Twilight of Honor," to be produced by Perlberg-Seaton; "Viva La Vegas," to be produced by Ted Richmond; "Very Important Persons," to be produced by Anatole de Grunwald; "Recollection Creek," to be produced by Richard Lyons; "African Story," to be produced by Zimbalist-Krasne; "The Company of Cowards," to be produced by Sam Peeples; "Alien Seed," to be produced by Jack Cummings; "Largely A Question of Love," to be produced by Robert J. Enders; "Moon Walk," to be produced by Joe Pasternak; "36 Hours," to be produced by Perlberg-Seaton; "Mister, Will You Marry Me?" to be produced by Jack Cummings; "The Alligators," to be produced by John Houseman; "The Inside Man," to be produced by Ted Richmond; "Out of the Everywhere," to be produced by William Roberts; "Charlemagne," "Where the Girls Are," to be produced by Joe Pasternak; "A Likely Story," to be produced by Arthur Freed; "The Yellow Rolls Royce," to be produced by Anatole de Grunwald; "Power Play," to be produced by Edmund Grainger; and "Take Me to the Fair."

"El Cid" A Top Grosser

MADRID—As box-office figures for "El Cid" from around the world pour into the Samuel Bronston Production headquarters here, its follow-up strength confirms the original estimate of a \$30-\$40 million dollar global gross for the feature.

To date, "El Cid" has opened in only 800 out of an eventual 25,000 situations and in only 29 of the 60 countries outside of the United States and Canada in which it eventually will be played.

"However, the depth of the film's draw where it has played has produced figures exceeding even the most optimistic estimates," reports Milton Goldstein, Bronston's foreign sales manager. "There is every reason to believe that 'El Cid' will wind up among the five top grossing pictures of all time."

LONDON Observations

by Jock MacGregor

THE VARIETY CLUB'S fourth Sandown Park race meeting was the best yet. Irving Allen can take a deep bow for a wonderful promotion. There was a record attendance, the brochure had more advertisers, and the racing was of the highest standard. Even the weather was right. It was not, however, a day for hunch bets. Dear me no. Seeing Wyndham Lewis, Jim Lewis, R. M. Donald, and other exhibitors sauntering in the paddock, "Exhibitor" seemed a cert for the Billy Butlin Stakes, but it ran no better than "Feature Film." "Showmanship," I was simply sure, must walk the Max Berman Handicap. Walk it did. It came second from last!

There was no more popular victory than when Sir Winston Churchill's "Vienna" for the second year running won the Lyons Maid Stakes. It was a shame that the great statesman could not have received the trophy personally, but I suspect he chuckled watching television to see none other than "Lolita," Sue Lyon herself, make the presentation to his trainer.

Once again, Lyons Ice Cream sales executives, headed by George Arnold and Stanley Van Gelderen, excelled themselves. They alone of cinema suppliers—Coca-Cola and Pepsi-Cola dropped out—maintain their Lyons Maid Stakes which is now among the foremost in the racing calendar. Again they hosted the Celebrity Tent where stars, exhibitors, and press mingled over ices, tea, and the real hard stuff. Their contribution added enormously to the success of the meeting.

An innovation was the raffling of a racehorse, presented by the Manning Brothers, who are paying for its keep and training for the rest of the year. More than 5000 tickets at a pound were bought, and I got a terrific kick when I realized I had sold the winning ticket to a racegoer on the previous day.

It was a smart move of Lyons and MGM to tie up on Sue Lyon, the girl of the moment. She was accompanied by Morris Davis and Ron Lee from Metro and Ed Feldman and Ernie Anderson from Seven Arts. They are delighted with the way "Lolita" has been received. Notices were on the whole highly flattering, with most critics reviewing what they saw on the screen and not what they may have read in the book. The premiere was most successful and received the best press coverage for such a function in a long, long time.

"Lolita" has, however, been in trouble in other places but for unexpected reasons. Official circles are very touchy about pictures being made here and claiming Eady but not being described as British everywhere. References to the film being a U.S. entry in an American trade journal—not MOTION PICTURE EXHIBITOR—and its original listing at Venice as USA-British have not gone unnoticed. The Films Act stipulates that the name and address of the studio used must be shown in the main or end titles for not less than ten seconds. Distributors' staffs should watch this point carefully or the invaluable Eady payment could be sacrificed.

IT IS GENERALLY EXPECTED in the trade that the three week release system for London will be replaced in the New Year with north of the Thames theatres playing one week and the south the next. To save prints, fringe situations may lose their currencies. Even so, some 20 extra copies will be needed, and this will be a financial embarrassment to second feature suppliers... In town to star in "The List of Adrian Messenger," which John Huston is producing for U-I, Dana Wynter found time to lunch with me at Les Ambassadeurs. I have known her parents for many years. She was among the starlets who sold programs for me at the Variety Club's first Sunday charity show, and it was suggested that I should have found someone more important. Next morning, my phone rang continuously asking who she was. She has never looked back. It is a very hush hush picture with everyone working on it sworn to secrecy. I can reveal that Tony Curtis, Kirk Douglas, Burt Lancaster, Robert Mitchum and Frank Sinatra are among the top screen personalities who will be appearing heavily disguised. Only in the epilogue will their true identities be divulged.

Toho Link with U.S. Distributions

NEW YORK—Yukio Kaise announced that Toho International will continue releasing a few of its Japanese made films yearly in the U.S., turning over the rest to the major distributors.

Toho's "Yolimbo" is being presented by Seneca International at the Carnegie Hall Cinema in September. Other Toho films in release are "Seven Samurai" by Columbia and Kingsley; "The Mysterians" by MGM; "Mothra" by Columbia and "I Bombed Pearl Harbor" by Ed Goldman.

Madras Raw Stock Plant

MADRAS, INDIA—A state owned raw film plant at Ootacamund, Madras States, announced it should have its buildings completed by March, 1963. This should help in easing the raw stock problem. The chief difficulty today is that all raw stock for motion pictures and other uses must be imported and the imports are subject to license by the Government.

Ground Breaking For Fox

PALOS VERDES—Ground-breaking ceremonies in Palos Verdes, California, this week signalled construction of the new 1000-seat Fox Theatre to be built there at a cost of \$400,000.

Designed by Carver Baker, AIA, the ultra-modern showcase will incorporate the latest and most luxurious features in modern building. Included will be comfortable bodiform seats, transistorized sound and projection with 70mm equipment and wall-to-wall screen constructed for pictures in the foreseeable future.

Taking part in the ground-breaking ceremonies were Robert W. Selig, vice president of theatre operations for National General Corporation, parent company; Robert L. Weeks, district manager Fox West Coast Theatres; J. Walter Bantau, construction supervisor National Theatres; and William Mauck, South Bay Area supervisor Fox West Coast Theatres.

CANADIAN Highlights

By Harry Allen, Jr.

CANADA'S leading financial weekly, *The Financial Post*, took a look at the Canadian motion picture industry. It concludes: "Movie business appears to be perking up. . . ." It claims that while no big revival is expected, there is a strong movement to shopping centre theatres. Two modern theatres opened recently in shopping centres in Winnipeg and Montreal. Calgary and Toronto are each building one.

It quotes one operator as saying he would like to anticipate unusual activity in the business, "but people who preach a big revival are too optimistic." Yet another operator said: "TV sets finally are becoming just another appliance in the home. People no longer feel compelled to keep their eyes glued to the set every waking moment."

The first shopping centre movie theatre was built in Dorval, outside Montreal. Another is planned by Barry Theatres Limited for the Don Mills Shopping Centre, outside Toronto, where a modern \$390,000 850-seat house will be constructed with the design by Mandel Sprachman. Famous Players have begun negotiations for a \$450,000 first run 800-seat house at the Chinook Shopping Centre in Calgary. In Winnipeg, officials of Pace Cinema, the city's newest movie house, are going to concentrate on other things to attract people as well as films. The theatre, with 440 seats, will also be available for business and product promotions, industrial and company screenings, advertising agency promotions, fashion shows, conventions, club functions, special children's movies on Saturdays.

Another theatre in Montreal will be the Cinema, with 750 seats, costing \$150,000 and operated by Townart-Hall Ltd., owner of the International and Towne in Toronto. This will be a twin movie-house in the northeast corner of the air-conditioned and heated shopping promenade under the skyscraper, Place Ville-Marie.

The larger auditorium will accommodate 650 people while the smaller "Little Cinema" will have 150 seats. In addition to films of a "more esoteric character," which will be featured in the smaller auditorium, it will also serve as a move-over house.

THE AGE-OLD problem of carnivals vs. movie theatres came to a head in Sudbury, Ont., where the *Sudbury Star* came up with an editorial. It read: "The comparison between a travelling midway and an established theatre is an odious one, no matter in what capacity it is used. City Council's community services committee was discussing the question of permitting midways in Sudbury. At one point, it seems the discussion centered around the amount of money taken out of the city by these travelling shows. The news report on the meeting stated:

"The argument that midways take money out of town and harm local business people was countered by the fact that a large portion of the money spent in a local theatre goes out of town."

"What sort of an argument is that? The local theatre is an established business in the community paying taxes. The managers and employees in theatres are local people who patronize local merchants, participate in municipal development, and probably own their own homes on which they pay taxes. For every dollar that a theatre sends out of town the community may get it back in 101 different ways. The same cannot be said for the travelling midways. Their main interest in the community is how much money they can take out of it.

"Sudbury had experiences with midways that led to police action, prohibitions, and controls. If midways are to be permitted in Sudbury, it would be well for City Council to have a complete dossier on each one so that judgment based on reputation becomes an important factor. This is more important than any monetary advantage to service organizations or the amount of money taken out of town."

THE NEW YORK SCENE (Continued from page 11)

avenues of attracting audiences is the word of mouth engendered by a picture or even an incident in a picture.

Costs continue to go up, he noted, reporting that in 1954 he made "Magnificent Obsession" for \$840,000, whereas today it would have cost three million to make the same picture. The script is so important for a film, and he believed that we are losing most of our important writers to television where they can make a quick buck.

Because he likes making pictures (his contract specifies no number), he will produce five pictures in 1963, "The Dark Angel," "Madame X," "In The Wrong Reign," "The Chalk Garden," and "Next Time We Love." He is also negotiating for a Broadway musical's film rights.

Hunter is celebrating his 10th year as a producer on the Universal lot on Oct. 10 and on that day, his latest release, "If A Man Answers," will be premiered in Chicago with himself and stars Bobby Darin and Sandra Dee present. All the principals will tour on behalf of the film, with Dee scheduled for 15 cities, Darin for 12, Hunter for six or seven, designer Jean Louis for many, and others. Also promoting the film will be a six minute color reel on Sandra Dee showing how she broke into the movies and what happened along the way. It winds up with a fashion show for the ladies, women's clubs, department stores, etc.

He's starting a crusade in Hollywood to use new people both before and behind the cameras as well as around them. For instance, in "Tammy and the Doctor," he used 21 new people who never faced the cameras before, and he expects that three or four will emerge as promising.

Hunter is one producer who has always believed in motion picture "glamour." His pictures are loaded with lavish clothes, lush backgrounds, and beautiful people. The success of his comedies and dramas offers ample proof that this is what the public is looking for as well. If there is a success secret, Ross Hunter seems to have found it.

Rochester Theatres, Operators Sign Pact

ROCHESTER, N.Y.—A new 37-month agreement between four downtown theatres in Rochester and Local 253, Motion Picture Operators (AFL-CIO), provides for a 25 per cent reduction in projectionists. According to theatre sources, more than 90 percent of theatres in major cities across the nation have reduced their projectionists forces. In Rochester, the operators have been cut back from four to three in the RKO-Palace, Loew's, Regent, and Paramount.

Basis for the reduction is a non-combustible film which Eastman Kodak Company began developing in 1909 and has since continuously refined. The film was in general use in Rochester by 1940, but the safety factor did not immediately lead to a reduction in the number of operators.

That trend first started with smaller houses and drive-in theatres and began spreading to larger houses about five years ago. During the almost two years leading up to the current contract, it was agreed that the reduction would be achieved by voluntary retirements due to age or illness before the pact became effective.

The new contract, which replaces one that expired last Sept. 1, runs from last Jan. 1 to Jan. 31, 1965. Final details of the agreement were reached only recently. The hourly rate under the new pact is \$4.65 with a 10-cent hourly boost each year of the agreement. A union source estimated that the new rate represented a 35 per cent hike, adding that this is in recognition of the additional responsibilities shouldered by the remaining operators.

"The fact is that a projectionist now has to be a crackerjack," he said. The contract also sets up the Local 253 projectionists welfare fund, a pension plan in which management contributions will be matched on an individual basis by the operators. Local 253 has about 60 members.

"Ode To Brother Joe"

NEW YORK—Last week, the friends and family of Joe Levine, Embassy Pictures president, honored him at a surprise party for his 50th birthday at the fabulous Four Seasons Restaurant.

Berte Harrison Popell, member of the family, delivered an "Ode to My Brother Joe on His Birthday." We would like to share this salute to a great showman and a fine gentleman with our readers:

Oh, it's fine to hear the plaudits, the resounding praise, acclaim,
To see your picture in the news, to know you've made a "name,"

But the qualities that you possess can not be touched or heard,
Nor can they find expression in a gesture or a word.

It's your humanness that gains respect, the kindness of your deeds,

The way you humbly wear success, remember others' needs,

Your tremendous love of family, of friends long since gone by,

How you extend your hand in help, not asking "what" or "why."

Small wonder I admire you, Joe, take pride in all you do.

May God's blessings wait upon your path with naught but happiness for you.

ALBANY

The Stanley Warner Madison, Albany; the Troy, Troy; and the Stanley, Utica, staged "Back To School" cartoon matinees with pencil-set giveaways. . . . The participation of more theatres during dates of "strong product" have been major factors in the improved showing of the area exchange district for the Will Rogers Hospital annual fund drive. Wishing Wells are being used in several area drive-ins and are expected to be continued through Thanksgiving. . . . Variety Club's annual golf tournament has been postponed from Sept. 24 to Oct. 1 at Shaker Ridge Country Club. Jules Perlmutter, Acme Theatres, Inc., a former chief Barker, is committee chairman. . . . The Capitol, Ballston Spa, reopened on a Friday through Sunday schedule. . . . Royal Films International, Inc., has been empowered to produce and trade in motion pictures. Its address is c/o Columbia Pictures Corporation, New York City; and capital stock is 200 shares, no par value. . . . The new son of Doug Hermans, 20th Fox booker, has been named Glenn. . . . Mrs. G. Harry Brown who suffered an accident after her husband-partner was hit by a truck and later died in a hospital, is back at the helm of the Strand, Old Forge. . . . Scheduled for treatment at Will Rogers Hospital was Mrs. F. Chase Hathaway, wife of the owner of Hathaway's Drive-in, North Hoosick. . . . Clifton Hall, who operates the El Rancho Drive-In, Palatine Bridge, with his wife, scheduled a trip to England. . . . Arthur Dietz, projectionist, Palace, Albany, received therapy for a heart condition at Saratoga Hospital.

ATLANTA

U.S. District Judge Lewis Morgan signed an order that declared unconstitutional the operation of several municipal facilities on a racially segregated basis. The Judge also declared unconstitutional city ordinances that provide for segregation of public parks, theatres, arenas, public halls, auditoriums or other places of public assembly. . . . Cheryl DeFoor, Universal, became the bride of Wayne Brown and they spent their honeymoon in Florida. . . . Martin's Rialto, a downtown landmark, was scheduled to go dark after Sept. 8. A new building, including a theatre, will rise upon the site. . . . Three local WOMPI members will attend the annual convention at Kansas City. They are Johnnie Barnes, Helene Spears and Katherine Moore. . . . A highlight of the coming TOA Tri-State convention to be held Sept. 16-18 at the Americana Hotel will be a Pioneers Breakfast honoring exhibitors, distributors and allied persons who have been in the motion picture business for 40 years or more. . . . Spyros Skouras, chairman of the board of 20th Century-Fox, and actor Walter Brennan will head the list of celebrities attending the 50th annual convention of the Theatre Owners of North and South Carolina at Charlotte, N.C., on Sept. 23-25., at the Queen Charlotte Hotel. John Stembler, president, TOA, will be among the speakers at the convention. . . . A Florida chapter of the Screen Actors' Guild has been formed in Miami. . . . The new manager of the Thunderbird Drive-In is Ed Anderson, transferred by the R. C. Cobb Circuit, Fayette, Ala., from handling the Bama Drive-In, Anniston, Ala. . . . Mrs. Les Senart, ladies committee chairman of Variety, announced plans for a fashion show. . . . Construction on Martin's new cinerama theatre is rapidly being completed for a grand opening in October. It will seat 862 and cost an estimated \$500,000. . . . The town of Gatlinburg, Tenn., which

has only one theatre will soon find it converted to a wax museum operated by Historical Reviews of Johnson City. . . . Kurt A. Becker, 64, manager, Carolina, Fayetteville, N.C., died at his home there. . . . American International moved its exchange from 164 Walton Street to 193 Walton. . . . The father of Joe Johnson, booker at Martin's Atlanta office, was hospitalized. . . . Norris Gazzaway is resigning as a MGM booker to go to California. He will be replaced by Dean Morris.

BUFFALO

The volume of business has more than doubled in two years for Academy-McLarty Film Productions, Inc., which specializes in making educational, documentary, and industrial films here and abroad. Franz E. Hartmann, company president, said the firm produced eight pictures in 1960 and doubled its production to 16 films last year. So far this year, 12 pictures already have been produced, indicating a 30 percent increase in production over 1961 to date. . . . The MGM-Cinerama production of "The Wonderful World of the Brothers Grimm" opened in Buffalo at Shea's Teck with a capacity and applauding audience in attendance. Manager William Laney put on an invitational preview the night before. . . . The Circle-Art theatre, Buffalo's newest art film house, may have to close its doors before the start of the fall season. A spokesman has admitted that a severe summer slump has "left us with plenty of bills, but few customers." To stimulate attendance, the theatre is inaugurating a reduced rate advance ticket plan. . . . A special service for patrons has been inaugurated by manager Bill Laney at the Teck. All persons desiring a guided tour of the renovated theatre will be accommodated prior to each performance of "The Wonderful World of the Brothers Grimm."

CHARLOTTE

J. W. Sims, formerly with RKO in the Charlotte territory, is now affiliated with Bob Jeffress and Bill Bryant in the operation of the Fort Roc and Auto Drive-Ins, Rock Hill, S.C. . . . T. L. Little, Jr., owner and operator, Little and Skyvue Drive-In, Camden, S.C., has been elected to serve as the 37th president of the Camden Rotary Club. . . . The Carolina, Winston-Salem, N.C., announced that it is working with the City Recreation Department to set up a series of free morning movie parties this fall for senior citizens of the area and that it also will resume its fall series of morning movie parties for women shoppers. Manager Dan Austell said the Carolina will work under the guidance of the Recreation Department in the programs for the senior citizens and that the parties will be non-commercial, unlike the fall morning parties for the shoppers which began Sept. 5. The latter are designed to encourage the women to shop in the sponsoring stores. He said he is looking for a sponsor for the parties for senior citizens, which will lead off with a bingo session, attendance prizes, and refreshments. . . . The old Wake, Raleigh, N. C., scene of a motion picture house since the turn of the century, is being razed to permit expansion of a building and loan firm. It was the site of the Revelry in the early 1900s and later became the Almo, which burned in 1925. When the house was rebuilt, it was renamed the Wake, which went out of business and sold the property in 1961. . . . T. A. Moody, manager, Varsity, Raleigh, N. C., told police that someone stole advertisements valued at from \$3 to \$5 from in front of the theatre.

CINCINNATI

The Public Library has bought 200 additional copies of the Grimm fairy tales, which are going like "hotcakes" since the opening of "The Wonderful World of the Brothers Grimm" at the Capitol. The Cincinnati Gas & Electric Co. has a merchandising promotion going, tied in with "Brothers Grimm," advertising the film and displaying a number of the stars' costumes worn in the film. . . . Interest among fight fans in the upcoming heavyweight championship fight between Floyd Patterson and Sonny Liston is shown by the advance sales for reserved seats at both RKO houses, Albee and Palace. . . . J. B. Housley, owner of Roslyn, Evarts, Ky., has taken over the Margie Grand, Harlan, Ky., formerly operated by the Issac family interests. . . . Paul E. Krieger, 72, remembered by many area exhibitors as U-I manager before his retirement a number of years ago, died at his home here. During his career on Film Row, he was associated with 20th-Fox First National, and Republic Pictures. . . . Buf Weigel, Deer Park owner, is being congratulated for his co-sponsorship of the Deer Park Theatre-Sycamore Legion Post's baseball team, which was crowned Ohio State American Legion baseball champions. . . . Ray Nemo, publicist for Columbia's "The Interns," reported the film opened in Indianapolis area to very good business. Michael Callan, one of the film's stars, arrived for the opening and created quite a sensation among the teen-agers, giving taped interviews to three teen-age radio reporters from Terre Haute, Ind. . . . States Film Services has taken over the back room operations for MGM Pictures here, and in Cleveland and Indianapolis. . . . Variety Tent Three staged its annual golf tournament at the Summit Hills Country Club, with 350 members and guests attending, according to Jack Kaplan, golf chairman. L. G. Shear, general manager, Theatre Candy of Ohio Co., won the \$500 first prize. . . . Joe Alexander, RKO district manager, and Elwood Jones, Palace manager, were encouraged by the audience response to the first in a series of one-day specials of Grand Opera films. . . . The city is to have two new theatres to be built within the next two years, both in shopping centers. One will be a 1000-car drive-in and the other a 1,200-seat roofed house.

COLUMBUS, O., NEWS—Loew's Ohio will present the closed-circuit telecast of the Floyd Patterson-Sonny Liston fight Sept. 25 in addition to the RKO Palace here. This makes 6000 seats available for the fight telecast here. . . . Jessie Wile, daughter of the late Robert Wile, former executive secretary, Independent Theatre Owners of Ohio, won the 1962-63 Ruth Neely France journalism scholarship given by the Ohio Newspaper-women's Association. Miss Wile will receive \$250 for her junior year as a journalism major at Ohio State University. . . . Agents of Holiday Inns confirmed reports that the motor hotel chain is interested in building a 14 story motor inn in the Market-Mohawk urban renewal project adjacent to the downtown theatre area. . . . Louis Sher, president, Art Theatre Guild, said that ATG has acquired the Don Pancho art house at Albuquerque, New Mexico, and the State, Santa Ana, Calif. Deal for six Arizona art theatres operated by Louis Leithold has been cancelled, Sher said. . . . Samuel T. Wilson, theatre editor, Columbus Dispatch, said in his Sunday column that Columbus should be included in Hollywood star publicity tours, and not just the exchange centers of Cleveland and Cincinnati." He said, "When the

Hollywood bandwagons get rolling they have a way of considering that the exchange cities constitute the state and the heck with all the towns and fans in between." . . . The Columbus Maennerchor chorus of 70 voices presented a vocal tribute in honor of the 150th anniversary of Grimm's Fairy Tales at the opening of "The Wonderful World of the Brothers Grimm" at RKO Grand. The Maennerchor is the oldest active German singing society in the country. It was organized 114 years ago. . . . Charles Sugarman has disposed of his drive-ins at Parkersburg, W. Va.

DALLAS

Lone Star Theatres held a meeting here to declare the winners of the spring promotion drive. Dowlen Russell, executive vice-president, and Al Reynolds, general manager, headed the home office hosts of the three day meeting. Charles Wolfe, manager, Prince, San Antonio, was top winner of \$500 and an extra paid week's vacation. Other winners, in order, were Ray Trojahn, Chalk Hill Drive-In, Dallas, \$250; Marshall Nichols, Winkler Drive-In, Houston, \$100; Wayne Horton, Sharpstown Drive-In, Houston, \$75; Ernie Hayes, Jefferson Drive-In, Dallas, \$50; Jack Veeren, El Paso Drive-In, El Paso, \$45; Jim Winter, Twin Drive-In, Fort Worth, \$40; Andrew Argo, Irvington Drive-In, Houston, \$35; Jimmy Bates, Kelly Drive-In, San Antonio, \$30; and Sherman Hart, Town and Country Drive-In, Abilene, \$25. . . . Sandra Bettin arrived here to help with the opening festivities for "The Wonderful World of the Brothers Grimm" at the Capri. The usherettes of the Capri will be dressed in Bavarian costumes during the run of the Cinerama film. . . . Jimmie Prichard, division manager of Allied Artists, presided over a sales meeting. The group attended a screening of "Billy Budd," followed by a dinner. Present were W. G. Carmichael, Charlotte; R. M. Bowers, Jacksonville; J. E. Hobbs, Atlanta; Bailey Prichard, Memphis; Ben Jordan, New Orleans; Paul Kearns, Oklahoma City; Dallas salesmen Burl Lovelace, David Shipp, and Ben Graham; Bennie Lynch and Jan Martin, bookers; and Thelma Jo Bailey, secretary to Prichard. . . . Funeral services were held here for Edgar Jackson, 70, who had been employed by the Variety Club for more than 26 years. . . . Ted Otis, who will produce a film entitled "Against the Wind," was here to discuss the project with theatreman Bob Hartgrove. Lewis Milestone will direct and John Wexley will write the screen play. It will be shot in Hollywood with some location filming scheduled in Texas. . . . Ed Green, Texas Theatre Service, has opened the Heights here which will operate on week ends only at the present time. . . . Sol Sachs, Continental Pictures, was recently married to Martha Knecht. The couple went to Hot Springs for a brief honeymoon.

DES MOINES

Ralph Olson, Des Moines manager of the Universal exchange, has been released from a local hospital following an examination and an okay from the medics. . . . Charles Callahan has leased the Carlisle, Carlisle, Ia., from Dick McCauley. . . . The State, Shenandoah, Ia., is being given a complete renovation by Commonwealth and will reopen in September as the New Page. The "old" Page was destroyed by fire last winter.

DETROIT

For the third time in three years new management has taken over the downtown Fox. Sol Korman, who also leases the Kramer and the National, is the new helmsman. Managing



MOTION PICTURE EXHIBITOR's London editor, **Jock MacGregor**, recently played host to **Arthur Herzog, Jr.**, Detroit correspondent, during his visit to Europe. They are seen with **Anne Baxter** on the set of an **Ian Dalrymple's** "Mix Me A Person."

director William Brown has been retained, and Joe Lee is associated as booker. The latter, who retired as branch manager here for 20th-Fox, has thrice emerged from "retirement" in the past three years to become managing director of the Fox, to handle MGM re-releases for Selwyn Films, and his present task. . . . The first broadsides alerting membership to the Allied Theatres of Michigan 43rd annual convention have been sent out. The days, Sept. 18-19; the locale, The Sheraton-Cadillac Hotel here; the price, \$17.50 single tickets and \$30 a couple; and the activities: Fun, gifts, favors, twist contest, glamorous personalities, money-making ideas, luncheons, cocktail parties, new equipment concessions, world premiere of an outstanding motion picture, prizes, showmanship, and concluding banquet and dance to Zan Gilbert's orchestra.

HOUSTON

The Al-Ray suffered a setback in its plan to reopen as a weekend art (real art-no nudies) theatre. A footpad crept in one night prior to the opening and sliced the screen to shreds. However, the Al-Ray's proprietors, Albert Zarzana and Ray Boriski, have put up a spare screen (a smaller one) and will open on a Friday-Saturday-Sunday and holiday schedule. . . . Stefanie Powers was in to publicize Columbia's "The Interns," in which she has a role.

JACKSONVILLE

W. E. Gowey is the new manager of FST's Howell, Palatka. . . . Josephine Smith, a WOMPI sustaining member, and James Winters are planning to marry on Sept. 15 in a church ceremony. . . . Harry Botwick, Miami, and Bob Harris, Tampa, both district supervisors of Florida State Theatres, were here for planning conferences with FST home office leaders. . . . Carlton J. Carter has obtained the services of two new managers for his local drive-in theatres. Herman Allen, former Paramount office manager here, is directing activities at the Airbase, and Clayton Overholtz, an official of the Boys Service Council, is at the Ribault. . . . Camp Seminole, the Blind Childrens Foundation outdoor summer center at nearby Orange Park for sightless youngsters, was the subject of a highly laudatory feature story in the Jacksonville Journal, written and illustrated by Cliff Cheney. Financed by the Motion Picture Charity Club of this city and headed by Harvey Garland, Florida State Theatres film buyer, the camp presents a fine opportunity for the afflicted kids to experience the physical and mental freedoms taken for granted by

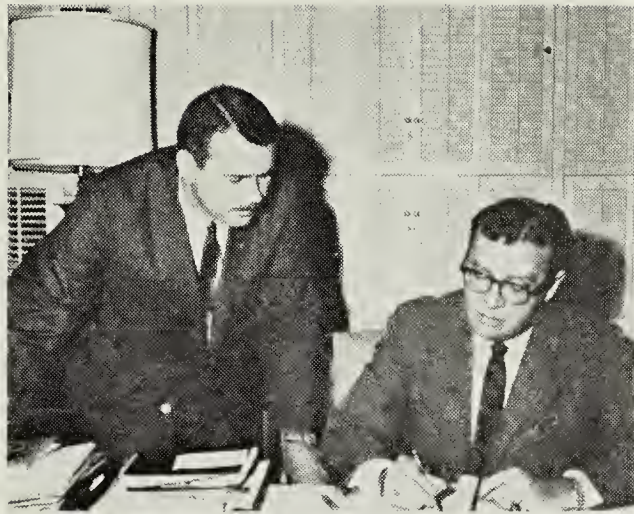
children with normal vision. . . . Birthday greetings and small presents to warm lonely hearts are going out every month from local WOMPIs to residents of the All Saints Catholic Home for the Aged through arrangements made by Mrs. Anne Dillon, WOMPI president, and Sister Mary Ursula, S.S.J., who is in charge of the home. . . . Ernie Pellegrin, Columbia office manager, won a bag of golf balls and a cash prize when he turned in the low gross score at the first annual golf tournament held at the Brentwood course. . . . Bob Cannon, Lake City, has scheduled a Sept. 14 reopening date for the Swan, Madison, which has been closed since 1958. . . . Under the technical supervision of Gerdon Russell, IATSE projectionist formerly at the Edgewood, the Russell-Barton Film Co. has completed a new motion picture to be used in furthering the local Community Chest-United Front fund-raising drive. . . . Jim Carey, manager of Loew's Twin Normandy Outdoorer, reported that WOMPI members and church people of his area collected a total of \$691.23 on the Normandy grounds for the Will Rogers Memorial Hospital. . . . Sam Galanty, new division manager of Columbia from Washington, D. C., visited Ed McLaughlin, local Columbia manager, and his staff for the first time. Galanty succeeded R. J. Ingram, who recently retired. . . . Never was so much cake eaten by so many when the Edgewood and San Marco theatres supplied free cake to packed houses of children. . . . Al Hildreth, manager, San Marco Art, announced that the theatre has been awarded an associate membership in the Jacksonville Council of the Arts and that a booking of "Cinderella Ballet" has been scheduled to open Oct. 7 with the opening of the city's annual Fall Arts Festival. . . . Fay Wood is Max Stepkin's new secretary at Metro, succeeding Marylee Sharp who has moved to Cape Canaveral. . . . Floyd Stowe, who operates the Linda Drive-In, Palatka, with Mrs. Stowe, returned home after spending several weeks in St. Augustine recovering from a heart attack. . . . Johnny Tomlinson, Warner branch manager, and his staff began readying their forces for a "Welcome to Razz" booking drive to be staged in honor of Razz Goldstein, new Warner national sales manager. . . . The 12th annual convention of the Motion Picture Exhibitors of Florida will be held here at the Roosevelt Hotel on Sept. 30-Oct. 1, announced Thomas L. Hyde of Vero Beach, president of MPEOF and general manager of Kent Theatres. Serving as convention chairman for the two-day gathering of TOA's largest sub-group will be Robert Heekin, local district supervisor of Florida State Theatres. Registrations are now being accepted in advance by Mrs. Betty Loop, secretary to Horace Denning, district supervisor of Dixie Drive-In Theatres, whose mail address is the local Atlantic Drive-In. Heekin said that the convention program will include addresses by nationally-known industry spokesmen, workshops on showmanship, advertising and concessions, one luncheon, two cocktail parties, a dinner-dance, and a closed membership meeting for the election of 1963 officers. . . . Bob Capps, branch manager of MGM, announced the closing of MGM's local film shipping department. The prints of MGM films are now being shipped and processed by Benton Bros. Film Express. . . . Bonny Moody, formerly with the Howco shipping department in Atlanta, has replaced Mrs. Izola Snyder in the local Howco shipping department. . . . W. Howard Smith made plans to close his indoor Dixie, Brooksville, and stated that the Dixie's first-run policy would be shifted to his 41 Drive-In, Brooksville, which will remain open. . . . The down-

town Monroe, Key West, was closed by Ignacio "Iggy" Carbonnell. . . . FST's downtown, subrun Rialto, Orlando, closed. . . . Mrs. John (Mary) Hart, extension chairman of WOMPI, was scheduled to leave here by plane for Indianapolis in order to present a WOMPI charter to the new WOMPI group recently formed there under the presidency of Mrs. Peggy Williams of MGM. . . . An air-conditioned Greyhound charter bus left from in front of the Florida, filled with 37 WOMPI members and husbands, co-WOMPI members, and guests bound for the group's annual conclave at the Muhleback Hotel, Kansas City. Driving the bus in relays will be the husbands of two WOMPI members, Archie (Easy) Raulerson and Carl (Myrtice) Williams.

MIAMI, FLA. NEWS—The Carib, Miami Beach, is set to become a first-run, two-a-day, reserved-seat house this fall, with one of the following big-name features inaugurating the change: "Cleopatra," "The Longest Day," or "Lawrence of Arabia." . . . Wometco Enterprises, Inc., president, Mitchell Wolfson, has become a producer via association with Sam Bronston in the group known as The Exhibitors, which is now making in Spain "55 Days at Peking," a story of the Boxer Rebellion in China with Charlton Heston and Ava Gardner. . . . The Northwest Hialeah Civic Association lost its battle against construction of a drive-in when Dade County Circuit Judge William A. Herin ruled against the civic group and the city and decided the Associated Amusement Company could not be denied a permit to build a drive-in in that area. The decision was based on the "confused wording of the ordinance drawn up for presentation before the Hialeah City Council." Property involved, according to civic group leaders—who stormily protested the City Council following the Circuit Court decision—was always zoned for residences and is located close to homes in the \$20,000 category. When the land was annexed to Hialeah in 1958, it was zoned R-1, with a variance clause for a drive-in theatre strung along with it. Councilmen maintain their intent was only to allow a church to be built in that section. . . . Three new theatres have been planned for Nassau, Bahamas, according to an article in the Nassau Guardian. Two of them are to be constructed in a location which has not heretofore had theatres, while the location of the third is not yet known, although it is to be a 1,050 seat house constructed by Twilight Enterprises, Ltd. Twilight is also building Nassau's first drive-in, located on an 11-acre site and to accommodate 550 cars. . . . A \$20,000 face-lifting job was being performed on the 37-year-old Olympia building in downtown Miami. Florida State Theatres was also doing a painting job on their offices on the sixth floor of the building. . . . Robert Rossen's "Cocoa Beach" movie-making plans have been temporarily delayed at Cape Canaveral. The new starting date is January—when there are more tourists around. . . . Fred Kessler, veteran Florida State Theatres film delivery man, has been quite ill. . . . Florida State Theatres held the last of its Summertime kiddie shows, which have done very well, gaining in acceptance over previous years. . . . More than 3,000 persons boarded the three-masted frigate "Bounty" the first day it docked in Miami. Prior to the public boarding, Mayor Robert High presented Capt. Ellsworth Coggins with a key to the city.

MEMPHIS

Ford, Rector, Ark., which was closed July 23 to Aug. 16, has reopened. . . . Piggott Motor-



Bill Amberg, graduate student in the USC's cinema department (left), confers with Universal producer Ross Hunter on the script of the latter's forthcoming "Tammy and the Doctor," which will star Sandra Dee.

Vue Drive-In, Piggott, Ark., informs* B. K. Reasor, closed after the last play date of Aug. 18. . . . W. P. McCowan began operation of Ritz, Nettleton, Miss., on Aug. 15. . . . Tommie Stewart has closed Hollywood, Memphis. . . . Loew's Palace and Memphis Press Scimitar created considerable interest in "Seven Wonders of the World" by having a "Seven Wonders Contest" with a trip to Paris as the prize. Mrs. Charles W. Gifford, the winner, listed her seven children as her "seven wonders." Mr. and Mrs. Gifford leave for Paris on Oct. 6. . . . Better Films Council selected "Hatari" as the best family movie of the month of July. No adult movie was selected for July. . . . Betty Joy Thomas, secretary to Bailey Pritchard, Memphis branch manager of Allied Artists, got into the act. As a promotion for "Tales of Terror," showing at Bellevue Drive-In and Summer Drive-In, as well as the Memphian, Miss Thomas, 20, was buried alive at the two drive-ins. . . . Says Connie Richards, entertainment editor for Memphis Commercial Appeal: "The movie business might not be better than ever in the U. S., but it's growing in other parts of the world." The editor backed up this statement with an interview with Teet Carle, representative for producer Mark Robson, who has been in India for the filming "Nine Hours to Rama." Carle stated India is a big market for films, releases about 400 pictures a year. . . . August Family Movie of the Month, as selected by the Better Films Council, was "The Music Man." "That Touch of Mink" was selected as the best adult movie.

NEW HAVEN

Jack Sanson, manager, downtown Stanley Warner deluxe, 70-mm. equipped Strand for nine years, has been promoted to supervisor of SW's metropolitan Hartford theatres. He will be responsible for operations of the Strand here and the State in suburban Manchester, headquartering at the latter theatre. A 50-year veteran of theatre management, Sanson has been associated with Stanley Warner and its predecessor organization, Warner Bros. Theatres, for more than three decades. Gerald Bouchard, manager, Capitol, Springfield, Mass. will be Strand, Hartford, house manager, and Leonard Kupstas, formerly Strand assistant, replaces Bouchard at the Capitol. Phil Haddad, State, Manchester, manager, has left the circuit. . . . Loew's Theatres, Inc., has again shuttered the downtown Majestic, Bridgeport, Conn., Alfred Domian, manager, telling the press the theatre would reopen at such time "as some quality films become available again." The theatre played an extended engagement of Allied Artists-Samuel Bronston's "El Cid" just prior to shuttering. The circuit also op-

erates the Poli, Bridgeport. . . . The MPTO of Connecticut has recommended legislative passage of measures that would establish a maximum speed law and also more effectively determine driver intoxication through chemical tests. Both proposals have the backing of the State Police Department. . . . Mid-winter completion is hoped on the latest theatre project for Stanley Warner Management Corporation—an 850-seat facility, to be known as the College Theatre, on the University of Connecticut campus, some 25 miles east of Hartford. . . . Bernie Menschell, president, Outdoor Theatres Corporation of Connecticut, has moved his office to 164 E. Center St., Manchester. O-T-C operates the Manchester Drive-In, Bolton Notch, and the Pike Drive-In, Newington. . . . Buena Vista's "Big Red" had benefit of numerous exploitation campaigns across Connecticut. Sperie P. Perakos, general manager, Perakos Theatre Associates, distributed free "Big Red" dog tags to first 100 children at opening day matinees in the Hi-Way and Beverly, Bridgeport. In Hartford, Alfred Alperin, Smith Management Company's 2,070-car capacity Meadows Drive-In (largest under-skyer in the state) set up an ambitious program indeed with the Hartford Obedience Training Club, providing a dog show opening night. . . . Alan Brunner, formerly manager, Lockwood and Gordon Cine Webb here, now managing the Daytz Newport (R.I.) Drive-In, will be married Nov. 10 to Miss Ann Richardson of Boston. Brunner has completed extensive drive-in remodeling, he said on a Hartford visit. The entire concession area is new, and the playground has been transplanted to the front of the screen. . . . Stanley Warner Management Corporation has dropped a trading stamp giveaway, conducted on an experimental basis, at several small-town Connecticut situations. Adult audience reaction was reported not sufficiently encouraging to warrant continuance of the project. Sole Connecticut theatre maintaining a trading stamp plan at the moment is the Berkman Bros.' deluxe Midtown, Norwich. . . . Salvatore Saraceno, a director of the Capitol Theatre Realty Corporation, and an uncle of Nicholas A. Saraceno, a member of the Saraceno Capitol Corporation, has filed suit in Connecticut Superior Court for possession of the Capitol, Middletown, Conn., and \$10,000 damages based on a failure to pay \$1,110 back rent since February. The writ, entered in the court clerk's office by Attorney Louis Johnson, names Josephine Saraceno, a member of the Saraceno Capitol Corporation, as another defendant.

NEW ORLEANS

Gulf States Theatres home office officials met with the circuit's theatre managers for the third quarterly conference in the McComb, Miss., home office. . . . Mrs. Mary S. Maynard, a local grandmother, was first place winner of \$100 in the States Item and MGM amateur photo contest of the HMS Bounty which anchored in the Mississippi at the Poydras Street wharf for several days. . . . Film Inspection Service has taken over film shipments for MGM. . . . Leona Schmitt, former Columbia staffer, is now in the billing department at United Artists exchange. . . . Louis Boyer, NSS manager, is recuperating from an operation at home. . . . WOMPIs and former Film Row co-workers of Lorraine Cass, who now resides in Laguna Beach, Fla., were happy to learn of her recovery. She was hospitalized in Panama City, Fla., for more than a month. . . . Hewitt Rabalais is assistant manager and superintendant in charge of

maintenance at the twin Do Drive-In, Metairie, La. . . . Charles Varnado, former Warner staffer here, now salesmanager at Warner's Boston exchange, returned with his wife and four children for a visit. . . . Helen Bila, president, and Mrs. Della Jean Favre, immediate past president, both Paramount Gulf staffers, have been named delegates to the ninth WOMPI convention in Kansas City, Sept. 7-9. . . . Sympathy to Roy Fricken, Exhibitors Poster Exchange chief poster clerk, on the death of his brother, Raymond, 55, who died of a heart attack. . . . Theatre Owners Service Company observed their second birthday anniversary at their Carondelet Street headquarters. . . . Paramount Gulf Theatres promoted David Powe from assistant at the Saenger to manager of the Saenger, Biloxi, Miss. . . . H. A. Arata, MGM branch manager, became a grandfather for the first time. . . . WOMPI Corinne Bouche, MGM staffer, became a grandmother for the third time. . . . Beverly Oubre, former Paramount bookers' stenographer, has moved up to branch manager R. L. Hames secretary succeeding Mrs. Gail Harrison, resigned. . . . WOMPIs helped in the selling of advance tickets for the premiere benefit of the Greater New Orleans Association for Retarded Children of Columbia's "Advise and Consent", RKO Orpheum. . . . Theatres Booking Service is handling the buying and booking for the recently reopened Star, New Roads, La. . . . Charles Lamantia is transacting most of the business of his Variety Film Exchange from his new quarters at 214 S. Liberty Street. . . . Sympathy to Paul Brunet, owner-manager, local Dixie, on the death of his mother.

PHILADELPHIA

Dave Milgram, head, Milgram Theatres, has gone to the West Coast to visit the studios. . . . Paramount branch manager Ed Chumley and publicist Mike Weiss were let out in retrenchment moves. . . . Rube Robinovitz has leased the Howard for week-end operation. . . . The SW Boyd added daily matinees to Cinerama-MGM's "The Wonderful World Of The Brothers Grimm" due to demand for tickets. . . . Eight Stanley Warner houses will hold the closed circuit televising of the Patterson-Liston heavyweight championship fight Sept. 25. They are the Stanley, Broadway, Kent, Logan, and Orpheum, Philadelphia; the 69th Street, Upper Darby; the Stanley, Camden, N.J., and the Warner, Wilmington, Delaware. Reserved seats at \$10 each were on a first come, first sold basis.

ST. LOUIS

Local WOMPIs are making plans to attend the convention in Kansas City. They include Marge Collins, Carol Baker, Marcella DeViney, Charlotte Murphy, Dorothy Dressel, Sadie and May Caffrey, and Marie Tavis. The September WOMPI meeting will be held at Fox Screening Room. It will be an evening meeting and Mrs. Bess Schultzer will be the hostess. . . . Producer Robert Cohn of "The Interns" was in town and was squirmed around by exploiter Irving Shiffrin. Cohn appeared on many television and radio interviews and was the guest of honor at a luncheon to meet



C. J. Latta, managing director, Associated British Picture Corporation, recently visited the Greece locations for "Summer Holiday" and is seen with producer Kenneth Harper in front of the London bus used in the film.

the press. . . . Herman Gorelick, Crest Films, was visiting the Kerasotes Circuit recently and reports that George Kerasotes was back on the job feeling much better and Lou Kerasotes is on vacation. . . . Marge Collins, AA, is working currently on the preliminary plans for the 1964 WOMPI convention which the St. Louis chapter hopes will be held here. . . . University City High School Pep Club sponsored a matinee at the Varsity with the proceeds to go to defray costs of the organization for the coming year. . . . Congratulations to Tom Dunn, Universal's branch manager, who recently made a golfing hole-in-one. . . . Otto Ingwersen is planning to reopen the Ritz, Montgomery, Mo., in mid-September. The Ritz had been closed for the summer. . . . Louis Odorizzi reopened the Canna, Gillespie, Ill. It, too had been closed for the summer. . . . St. Louis Lodge 19 Colosseum of Motion Picture Salesmen, held a meeting recently in the Paramount Screening Room. Joe Benedict, who was a delegate to the convention, gave a report. . . . Bill Hunter, Producer's International Pictures, Los Angeles, was in town recently discussing "The Huns" and "The Centurins" with Herman Gorelick and George Cohn, Crest Films.

SALT LAKE CITY

A former Utahn and employee on this city's Film Row, Mrs. Billie McCarthy Johnson, more recently residing in California, was killed in an automobile crash. . . . Five Montana theatres have filed a \$1,000,000 damage suit in Federal Court alleging circuits and distributors discriminated against them. Plaintiffs names in the suit seeking \$350,000 in treble damages are the Civic Center and 10th Avenue Drive-In, both of Great Falls, and the Silver Bow Motor-Vu, Bridgeway Drive-In, and Bow theatre, all in Butte. Defendants are Paramount, Warners, 20th Century-Fox, Columbia, Universal, NT&T Amusement Corporation, Fox Intermountain Theatres, Buena Vista and MGM. Restraint of trade and conspiracy with each other and monopoly are charged. The complaint alleges the defendants refused to grant a license to the plaintiffs which would allow them to show first run product in Montana and, therefore, forced the plaintiffs out of business earlier this year.

SAN ANTONIO

A series of eight classic films will be presented at the rate of one a month by the Cinema Society of San Antonio in McAllister Auditorium. The schedule calls for the series to open Sept. 11 with "Henry V"; followed by "Me and the Colonel," on Oct. 9; "Gate of Hell," Nov. 13; "Pather Panchali," Dec. 11; "Ballad of a Soldier," Jan. 8; Luis Buniel's "Los Olvidados," Feb. 19; "Mr. Hulot's Holiday," March 12; and "La Strada," April 9. There will also be selected shorts on each program. . . . Tom Powers, city manager, Cinema Arts Theatres, presented a \$100 check to a contest winner who named the most titles of old horror movies with the stars whose pictures and scenes appeared in the newspaper. . . . Henry Bergman, former manager for Interstate Theatres and a former vaudeville headliner, made a recent guest appearance on KONO-TV. . . . A number of the town's theatre managers appeared on the Tommy Reynolds show on KONO-TV on behalf of the Will Rogers Memorial Hospital. A full explanation was given of the hospital, and the theatre managers, of all major circuits, went out into the audience for collections. . . . John W. Butler, owner, Gem, Claude, Tex. has curtailed operations from full time to Saturday and Sunday. . . . Kenneth C. Jenkins, operator, Zett, Darrouzett, Tex., has closed the theatre because of poor business. . . . Claude Thorp and his wife have purchased an interest in the Security State Bank at Hedley, Tex. The Thorps own the Gem, Ryan and Empress, Waurika, Okla. . . . S. J. Neyland, Jr., Wallace Theatres general manager, whose Pix, Seagraves, Tex. burned last December, said there were no plans toward rebuilding at this time, but that the Wallace there will reopen about Oct. 1. . . . Paul W. West, city manager for Viedo Theatres, Pampa, Tex. reported that several successful projects have been completed at the Top O' Texas Drive-In. This included the 12th anniversary celebration. . . . Carl Benefiel owner, Victory, Amarillo, Tex. was in a hospital suffering from low blood pressure. In the same room was Brown Wilson, projectionist at the Paramount, who was a heart patient. The Victory is being operated by Mrs. A. L. Blankenship and Mrs. R. A. McAmis. Several days after being confined to the St. Anthony Hospital, Benefiel was transferred to the Veterans Hospital. . . . The Tascosa Drive-In, Amarillo, Tex., is now free of the detour maze as the expressway construction has extended beyond the drive-in. Alex Gilbert, manager, has opened the back exit to relieve the traffic snarl. . . . Don Gilbert and his partner Ross Erlow have reported that they have closed the LaRita, Dalhart, Tex., and the building has been sold. They operate the Mission, an indoor house, and the El Rancho Drive-In, Dalhart.

SEATTLE

Winners of Variety Club annual golf tournament were Bill Stahl, Jr., in the men's division, and Kathleen Green, women's division. . . . The use of films is one of the major exhibit attractions of the World's Fair. A number of films are being used to instruct and entertain. One of the most outstanding is the U.S. Science Exhibit Tour. The Boeing Spacearium-Cinerama Film, "Journey to the Stars," is also notable, as is an impressionistic film in the French exhibit in the Coliseum. The Berlin exhibit also offers several films, and the Great Britain exhibit also uses films extensively, mostly of an informative nature. A handsome travel film about the Northwest is featured in the Nalley's exhibit, and an avant garde film telling of the Creation is offered at the Christian Witness Pavilion.

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PHYSICAL THEATRE ● EXTRA PROFITS



COVER PHOTO • The concrete roof of the 1,350 seat Edens Theatre, suburban Chicago house, will be the largest single hyperbolic paraboloid of its type in the U.S. The distinctive saddle shell roof on the Edens Corp. house will be of Portland cement.

Volume 17

Number 9

September 19, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



Back in 1940 Strong advertising stated that the Utility 1 KW lamp delivered all the light required for most screens. (Many were only 20 feet wide then, remember)?

Well, Strong still makes the Utility, as good a lamp as ever for small theatres. But, as theatres enlarged their screens, Strong constantly developed more powerful lamps so as to maintain desirable screen brightness. These lamps also continue to be made for use with screens of limited size.

Today, topping the line of six lamps for drive-ins and eight for indoor theatres, is the Jetarc, most powerful projection lamp produced to date, with a light output twice that of any other lamp.

Unless you've installed new lamps within the past couple of years, you'd better look into the line of modern Strong arcs, the sure cure for anemic box office.

WRITE FOR LITERATURE

THE *Strong* ELECTRIC CORPORATION
21 CITY PARK AVENUE • TOLEDO 1, OHIO

EDITORIAL

Sacred or Scared

ONE of the hot issues of late has been the subject of theatre employees; specifically, how much they are paid. This stems from several causes, each important and inescapable. No one who reads his daily paper will contest that our country is more welfare conscious than ever before, and since legislation is news, welfare legislation has been in the limelight. Sweeping legislation was proposed to raise the minimum wages of all American workers, and the only way for an industry to beat it is to seek an exemption as was granted the hotel industry in New York State. Admittedly, the failure of our industry to gain such an exemption could put some theatre owners in a bind.

As small businessmen, most theatremen could profit from injecting some of the enlightened and efficient approaches to employee relations into their programs. But unfortunately, the characteristics of the group of service employees that staff a theatre exempt it from ordinary treatment. Turnover is high, formal training and indoctrination of necessity brief, skill levels low, and opportunity for advancement limited. Theatre employees, other than managerial and skilled booth help, can be readily categorized into a few groups: ushers, ticket takers and cashiers, and concession help. Employed in these positions are the predominantly youthful and aged elements.

Since there is an ample supply, the industry seems to fear an "exploitive" tag, attempting to construct an elaborate rationalization of the situation that would give it a paternalistic halo that it does not deserve. Running a theatre is a business and applying business methods to personnel policies is mandatory.

Well and good if theatremen can pay teen ushers and elderly candy stand attendants a wage in keeping with the value of the services performed, but we must go beyond this to the hidden issues.

First, the service personnel in a theatre are the first-line public relations staff of the theatre owner. There is no way to measure the damage done by a surly, ill-trained usher other than the rare complaints that reach the manager's ear. Then there are the elements which contribute to employee morale—good wages, acceptable working conditions, job interest, and satisfaction—all of which are hard to find in the aforementioned theatre positions. A happy group of workers is usually promoted by a certain stability in the relationships of workers to each other and to supervisors, and rapid turnover works against this.

The elements of good morale, job satisfaction and interest are often dulled by inconsistent, overly soft or hard supervision. The constant breaking in of new employees breaks the work rhythm and creates disturbances.

The answer? We do not have it and won't proffer glittering solutions to a complex problem that every theatreowner must solve for himself. But remember, the image of your theatre depends on these teens and elderly people and how well you train, supervise, and respond to them day in and day out. Nothing short of conscientious interest and dedication will produce the harmonious and efficient staff you need.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.


Al deProspero, editor



We're on intimate terms with REASONS for "ups and downs" in theatre receipts. Take it from us, SEATING rates high in bringing patrons into your or your competitor's house! We can help lots. Let's talk it over.

NOW AVAILABLE
The NEW "Urafoam"
SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.



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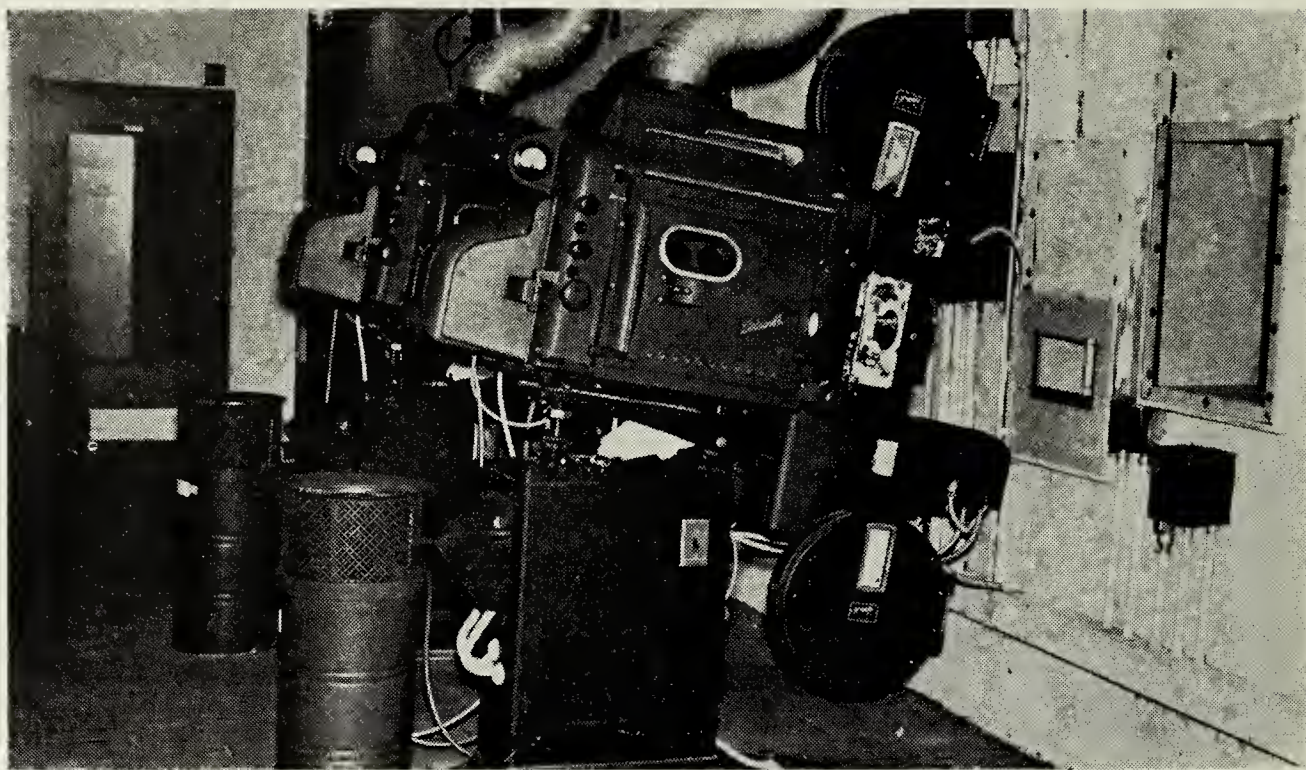
THEATRE SEAT SERVICE CO.

A Division of

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SEATING CO.

100 Taylor St.
 Nashville 8,
 Tenn.

Ashcraft takes wraps off of new Core-Lite, which is said to cut carbon consumption in half while providing a large increase in light distribution on no gain white matte screen.



Ashcraft's

New Core-Light Lamp

More Effective Light Distribution With Carbon Savings

Bothered for many years by some of the outstanding inadequacies of motion picture projection in theatres, C. S. Ashcraft, inventor of the new Core-Lite lamp, realized that only about 65% of the carbon arc light could be gathered by a reflector and transmitted through the lens of a projector to the screen.

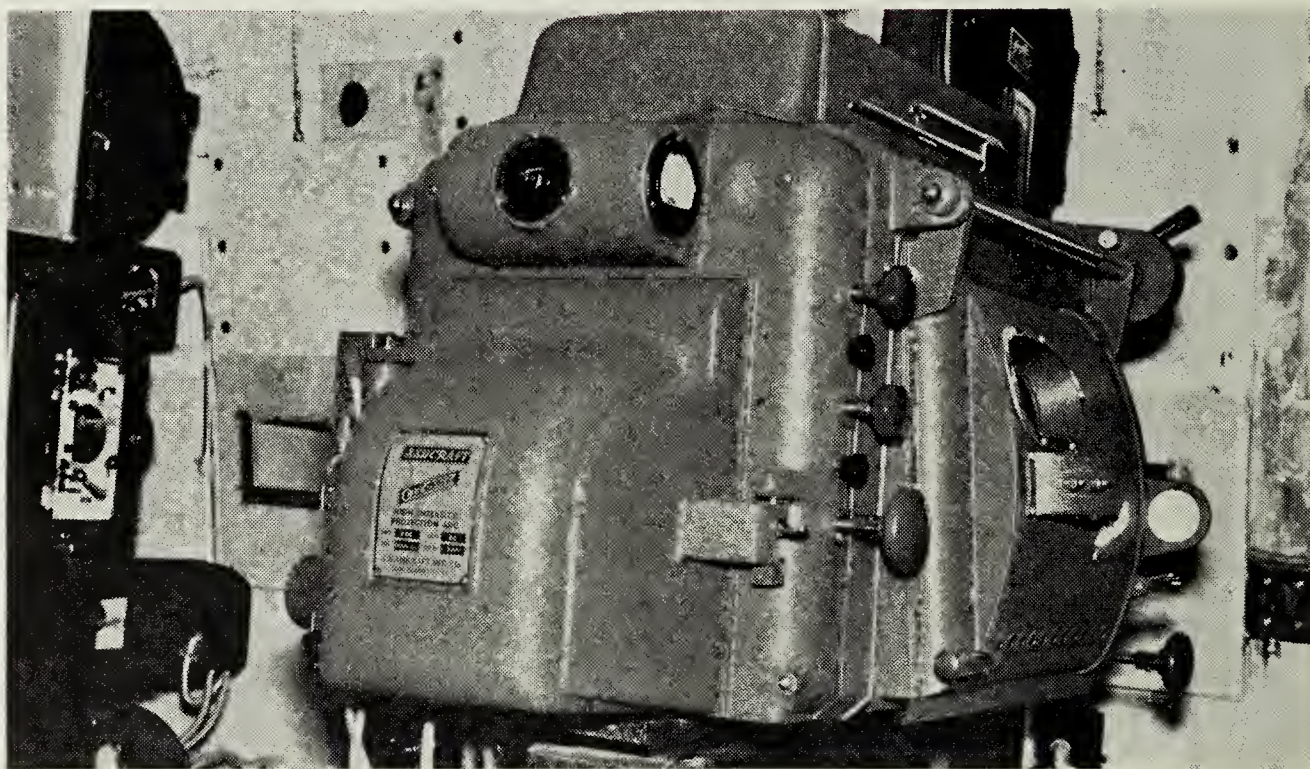
The problem of where the additional light was dissipated in the projection process was the one attacked by Mr. Ashcraft, and the fruit of his labors appears in the workings of the new Core-Lite, which has just completed exhaustive laboratory testing.

According to Ashcraft, the tests showed that it is possible to increase light distribution from the former 65% figure upwards to 100%, and with a dramatic reduction in carbon consumption amounting to approximately 50%. Ashcraft also states that increased resolution, increased depth of focus, and the ability of the lamp to throw its light on a no gain matte white screen have been proven by the recent tests.

The secret of Core-Lite's attainments, says Ashcraft, is the use of an exact mathematical formula brought forth by Clarence Ashcraft after many years of experimentation, which has led to previously unattainable precision controls resulting in more exacting projection. Ashcraft's new arc lamp has, as one of its prime features, a flexible mirror.

When the mirror spot is reduced, aperture light gains, and, conversely, when the mirror spot is increased or made larger, the aperture light becomes smaller. It is thus possible, according to Ashcraft, to completely cover the aperture with converging rays of pure white light eliminating the brown and blue rays which very often pass through the aperture with the more conventional systems. The carbon image itself, is said to be completely eliminated in the new lamp, thus eliminating one of the causes of hot spots entirely.

The Core-Lite was designed to produce an average of 80 to 85% light distribution on the screen, and with the carbon arc pushed forward as little as 1/16", the light distribution



can be increased an additional 20% to its full 100% potential.

Ashcraft said that it has been known for many years that uncoated carbon burns with colored rays of light, mostly brown, yellow, and blue. The core, made of cerium, with some carbon powder, burns with a pure white light with the qualities of sunlight. It is the ability of the Core-Lite lamp to permit only the white light to be gathered by the reflector and focused on the aperture, through the

moving film through the projector lens and thence to the screen through converging rays of light, rather than through presently used diverging rays, that makes the Core-Lite an uncannily efficient piece of theatre equipment.

Aside from the light distribution assets of the new arc lamp, its greatly reduced cost of operation will appeal to theatre owners everywhere.

The Core-Lite has been designed to replace the Suprex-type arc lamp which has been used for many years in theatres seating from 200 to about 1,000 patrons. A comparison of the two types of lamps, resulting from the recent tests, readily points out the new lamp's decided efficiency.

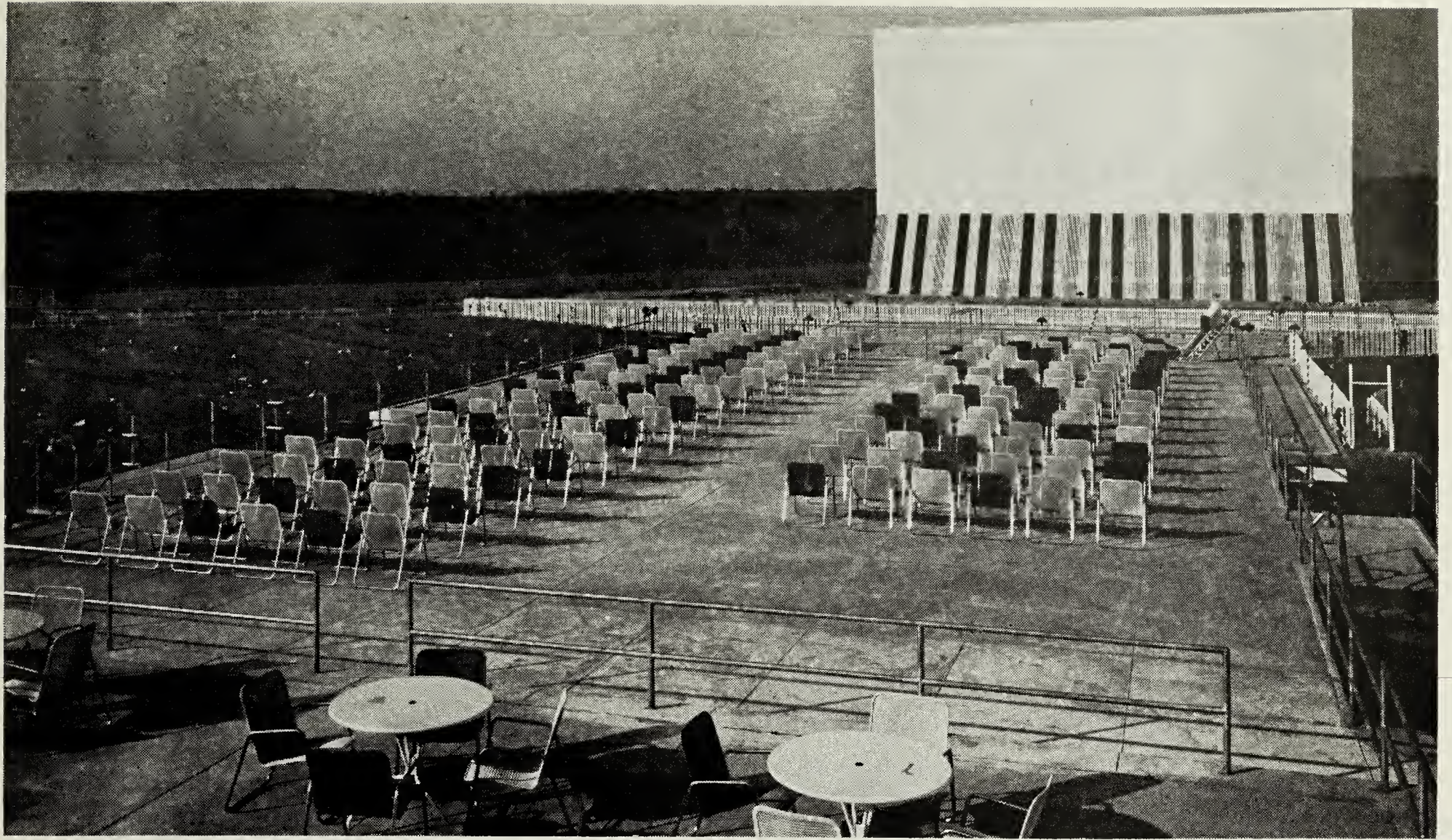
(See chart on PE-8)

From the above comparative figures it can be seen that carbon consumption has been cut nearly in half and that carbon cost per hour of operation has been cut to less than
(Continued on Page PE-8)

PHYSICAL THEATRE

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September 19, 1962



LONG ISLAND D-I SPORTS A

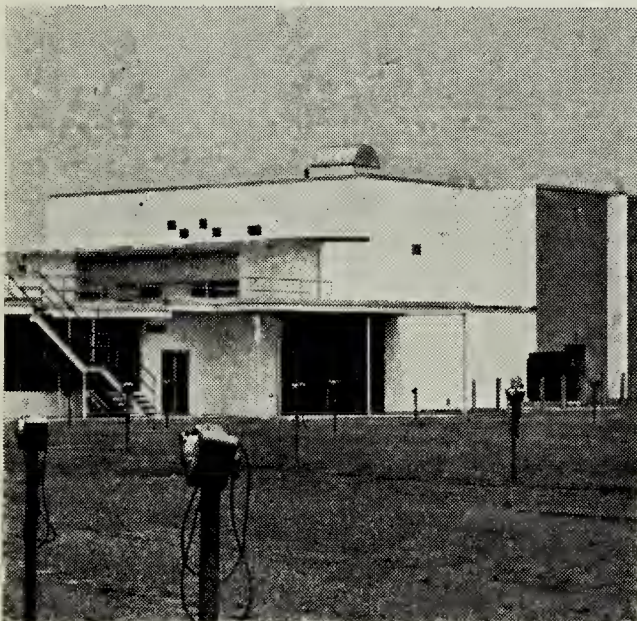
ROOFTOP RESTAURANT

IN A DRIVE-IN theatre, the saying that the money's in the kitchen is all too often true. Indoor theatre owners, while they do profit from the sale of candy, ice cream, popcorn, and other items, miss the big food items that the drive-ins thrive on. This may change. Recently, theatre management has realized the potentials of operating both an indoor and drive-in on the same site, with the re-

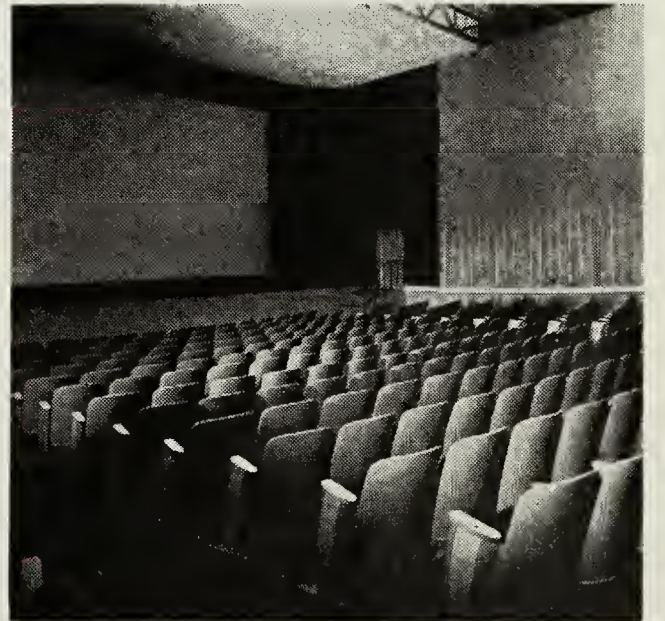
sulting mix of facilities. Patrons can use the drive-ins playground and snack bar, yet enjoy the show in a closed auditorium. Adults with a carload of kids and, of course, teens, can use the outdoor theatre.

Shown on this page is one of the most unusual of these new "combinations," Prudential Theatre's Smithtown All-Weather Theatre, located on Long Island, N.Y. Notable about the house, managed by the Seiders (whose new Bayshore Cinema was seen in last month's **PHYSICAL THEATRE**), is the unique rooftop restaurant. Situated atop the indoor theatre, it provides outdoor theatre chairs for those who do not wish to sit in their cars as well as tables, seen in the foreground of the above picture, where patrons can dine under the stars in fair weather while watching Doris and Rock cavort on the huge outdoor screen. A stairway just outside the concession stand, which is housed in the same building as the indoor theatre, leads to the roof top area, neatly utilizing practically all of the building. The metal tables and tubular steel woven fibre chairs for the roof garden-theatre were made by the Lloyd Manufacturing Co., a subsidiary of Heywood-Wakefield who furnished the 600 chairs seen in the auditorium of the modern indoor theatre. An orchestra-only arrangement was used and the chairs have rounded metal edge crowns—for protection of the back upholstery—with extended panels to protect seats when not occupied. The spring cushions are self-rising, and the sturdy backs and tops upholstered in a

special linen vinyl design that resembles pile fabric, but is easily washable with soap and water—a wise choice since traffic from the nearby concession area into the indoor part of the all-weather was anticipated. Fitting with the modern, stark appearance of the indoor auditorium, the chairs have metal work in Desert Sand with the panels of the end standards in Oyster White.



Shown above is the exterior of the combination, all-weather Smithtown, with rooftop viewing and dining area.



Seen above is the auditorium interior, with wide-spaced Heywood Wakefield chairs chosen for long wear under the unusual conditions.

EXTRA PROFITS

Al DeProspero, Editor

September 19, 1962

CANDY BAR MERCHANDISING

Preferred Position Of Best Sellers Down In Front
Lets Today's Improved Packaging Help You Sell

Not too long ago, many theatremen looked askance on concession stands in their theatres, often regarding them as a necessary evil. In many theatres, the patron was fortunate if he could get a cold drink, since concession operations were completely eliminated in many houses. But in the last few years, due to the rising costs of putting good shows on the screen and keeping a theatre open, the concession arm of the business has become all important. The theatremen must use every possible method of increasing his profit to keep his doors open at a continuous profit and the concession stand can and does make the difference in some situations.

Bar Arrangement

Arrangement of the bar's counter position is equally important. Remember that the first selling rule is to display all wrappers in such a way that the customer can easily read the bar's name. Don't laugh! Many times we have seen bars displayed upside down so that only the most acrobatic individuals might read the brand name. The familiar brand names of nationally advertised candies spur impulse buying and carry a good bit of habit selling power. It follows that you should display familiar wrappers in the choice spots, with care shown that the bright, eye-catching bars are put in the front row positions where they can draw your patrons nearer to the counter.

Keep It Clean

It goes without saying that your counter must present a clean, inviting appearance. A few easy steps, performed with regularity by your concession stand help, will pay surprising dividends. Think of your own shopping habits. You probably know very well what stores in your neighborhood look unsanitary or downright dirty. Because candy is food, it

is imperative that everything be immaculate. Always see to it that the inside and outside of the counter's glass is cleaned each day. Smudgy prints, even though they are on the outside of the counter will rob you of profits.

Lively Display Helps

The best promotional device that can be used at the candy counter is a pleasant, well spoken, and scrupulously clean attendant. She should be efficient as far as knowing exactly where each piece of merchandise is located, and know when to make a cheerful suggestion to assist an undecided patron in making up his mind.

Point of purchase displays can be used just as effectively in the motion picture theatre as in the supermarket. Both drive-in and indoor theatres should make it an established practice to try and dress up the back bar areas with alluring, suggestible displays. Granted that the supermarkets have additional display space that lend them to dramatic displays, but many of the proven retail selling approaches of the supermarket can be applied to your stand. For instance, the location of the candy bar displays are at the checker's booths, just as you might find them confronting the patron at a drive-in theatre just as he approaches the cashier with his tray. Grab bags such as used by the supermarkets can be effectively used in the theatre for special seasonal promotions during Halloween, Thanksgiving, and Xmas.

What To Stock

We believe that the first important step would be the selection of a wide variety of items of top quality properly displayed. Half filled boxes or empty spaces on your shelves are not conducive to fast purchase decisions. Keeping all the space in your case filled at all times calls for a well regulated reserve

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

stock under the counter. The practice of letting a customer make a selection from the display case and then reaching beneath the counter and handing the customer a bar out of reserve stock is an easy way to keep the cabinet full, but often the customer resents this, even though your reserve stock is just as fresh as what you display in the counter. The same goes for back bar displays. In many instances, the back bar display can be promoted by a large four color poster boosting the items you want to emphasize. Many theatres also use color trailers urging the patrons to visit the lobby during intermission to purchase items at the snack bar.

Counter Location

The counter itself, from a physical viewpoint, should be well conceived. Centrally located, the counter must be, in effect, a large sign that the patron will not want to pass without investigating. Color, shape, and position should all be utilized to create an inviting aura about the stand. The counter itself should be low enough that the kiddies, as well as the adults have no difficulty in seeing all of the merchandise on display. Much of your trade, as you know, is made up of youngsters that can't stretch up to adult eye-level displays. Keeping items that the kiddies favor in preferred positions can assist in relieving the bottlenecks that result from the traditional indecision of your diminutive customers.

A Captive Audience

If you practice all of these things, and have an intelligent, well-trained concession operator, your profits should increase automatically. It involves so little added effort to make a good selection of merchandise, display it prominently and keep the stock fresh, that neglecting the concession operation is unforgivable. You have a captive audience, one that is easy to sell and willing to buy. Why cheat yourself of extra profits?



"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY

PULLS

When it comes to soft drinks, they come to Coca-Cola.

Core-Lite Lamp

(Continued from page PE-4)

half of that of the Suprex-type lamp.

Although costs of operation have been cut enormously, the theatre owner also will be attracted to the greatly increased light distribution that eliminates hot spots, permits a return to the more soothing-to-the-eyes no gain, plain white matte screen.

Another and most important asset of the new Core-Lite is that since heat follows light distribution, the new lamp distributes completely even heat on every mm of the moving film eliminating embossing damage to film,

New Fangled Profits Old-Fashioned Flavor Switzer's Licorice

Only 4¢
per bar*

Only 5½¢
per bar*



For that chewy, flavor proven
licorice that reminds you of the
"Good Old Days", it's Switzer's
... and it gives you:

- Above average profits
- Steadily increasing sales potential
- A ready-made market

*Available in Cherry Red also



St. Louis 2, Mo.

SUPREX

(Burning 9mm positive
carbons at maximum)

Current used	78-80 Amperes
Carbon type	H-I-Copper coated non rotating
Cost per carbon	33 @¢
Consumption per hr.	13"
Cost per hr.	30.8¢
Lumens	13,457 @ 65% distribution
Ft. Candles	Side 92—Center 140
Screen used	Flat white matte
Hot spot	Visible center
Optical system	Perfectly aligned

CORE-LITE

(Burning 11mm positive
carbons at maximum)

Current used	85 Amperes
Carbon type	H. I. Black rotating
Cost per carbon	36¢
Consumption per hr.	7½"
Cost per hr.	15¢
Lumens	18,690 @ 82% distribution
Ft. Candles	Side 140—Center 170
Screen used	Flat white matte
Hot spot	Not visible
Optical system	Perfectly aligned

change of focus and other ills directly attributable to uneven distribution of light at the aperture, which has plagued operators of projection machines.

While presently used arc lamps throw only 65% of arc light into the center of the moving film, the Core-Lite puts a full 100% of light, evenly distributed, on the moving film at the aperture.

The Core-Lite's assets are such that the C. S. Ashcraft Mfg. Co. plant at Long Island City, New York, now is working at full ca-

capacity to produce the flood of new Core-Lite orders, in addition to the company's other line of arc lamps.

The lamp is being distributed by National Theatre Supply Co. and other recognized theatre supply dealers throughout the country. It will be exhibited at the C. S. Ashcraft Mfg. Co. booths at the Trade Show at the Americana Hotel, Miami in November, and at the Allied-TESMA-TEDA Trade Show at the Sheraton-Cleveland Hotel, Cleveland, Ohio, December 3-5.

Pepsi Plugs Vend Sell

NEW YORK—Nearly \$13,000,000 has been invested in new vending machines by Pepsi-Cola bottlers in the first six months of 1962 it was announced.

Henry E. McGovern, vice president-equipment, for the soft drink maker, reported that since the introduction of the new "Crown Line" design for beverage vending machines, earlier this year, franchised bottlers purchased 38 per cent more bottle vending machines in the first six months of 1962 than they did for a similar period of 1961.

This reaction by bottlers points up their increasing acceptance of Pepsi-Cola's vending machine program, he said.

The introduction of the "Crown Line" in January marked Pepsi's big step toward important position in the \$600-700 million automatic soft drink vending market.

There are currently over 1.2 million automatic vending machines on location in the United States today.

McGovern reported that more than 80 per cent of the orders for Crown Line vending machines had been for illuminated types, which feature a tri-dimensional illuminated sign. This makes the best possible use of identification value of the Pepsi crown, and the word "Pepsi" in block lettering, through the use of two different planes.

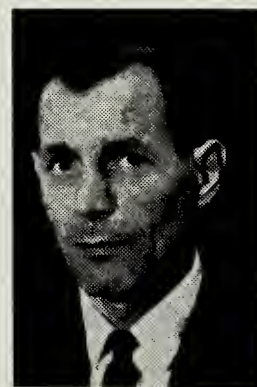
McGovern reported increasing activity in all automatic beverage vending units, including can vending machines. Also reported was increasing activity in all segments of mass vending units.

NRI Ups Sokol

ST. LOUIS—Eric L. Sokol has been promoted to director of manufacturing of National Rejectors, Inc., executive vice president David D. Mason announced today.

Sokol formerly was manager of the firm's plant in Hot Springs, Ark. In his new post, he will be based at the NRI headquarters plant in St. Louis, with responsibility for manufacturing operations there and in Hot Springs.

Eprad Appoints H. Seike



SEIKE

TOLEDO — The appointment of Helmut Seike to the post of senior electronics engineer of Eprad, Inc., has been announced by Robert Hedler, director of engineering for the Toledo, Ohio manufacturer of communication, sound and electronic equipment for hospitals, restaurants and theatres. Seike will head up

Eprad's sound laboratory and development work on amplifiers, transistor circuits and communication equipment.

Before joining Eprad, Seike had been with Toledo Scale Corp. (Toledo) for almost 2 years where he did research work on electronic devices and solid-state materials (transistors, etc.). Previously he was with Kaiser Electronics, Inc. as head of a group conducting developmental work on solid-state electronics for the military. Prior to this Seike spent 7 years with Grundig Radio Corp. (Germany) as laboratory head for development work on AM and FM radios.

Seike makes his residence in Toledo with his wife and son. He is chairman of the Toledo Chapter of the Institute of Radio Engineers (IRE).

"AMSECO" Appoints Elkins

LONG ISLAND, N.Y.—The appointment of Vance Elkins as chief engineer of AMSECO Corp. was announced by Arthur B. Segal, chairman of the board. Elkins, who had been chief engineer of the Charles E. Hires Root Beer Co. in Philadelphia for many years, now has assumed responsibility for engineering of the entire corporate manufacturing entity, to include Amcoin Corp. and Selmix Dispensers, Inc.

Last year, AMSECO broadened its scope and set up Amcoin Corp. and Selmix Dispensers, Inc., as principal subsidiaries. This was in line with its policies of promoting these companies as "One source for a complete line of beverage dispensing equipment."

Academy 'Anniversary'

LOS ANGELES—The Academy of Motion Picture Arts and Sciences recently celebrated its sixteenth anniversary in the organization's present quarters, the former Marquis Theatre, which once belonged to Fox West Coast Theatres.

Purchased for \$150,000 in 1946, the Academy has made extensive renovations over the years to the theatre on Melrose Ave.

The organization's original address was 6912 Hollywood Blvd., then it took offices in the mezzanine of the Hollywood Roosevelt Hotel, the Holly Profesional Building, and the Taft Building before it settled in the old Marquis. Purchase of the Melrose Ave. house gave the Academy a theatre with just under 1,000 seats and near perfect acoustical properties, an extensive library, and adequate office space for the executive staff all under one roof.

The Marquis was then 25 years old and some \$50,000 was spent on renovations to convert the house to the Academy's headquarters.

By the summer of 1946, the renovation was complete and the first meeting of the Academy Board of Governors was called to order in the new building. It was held in the spacious library on the second floor. Containing more than 5,000 volumes, the library provides studios, educational institutions and the public at large with information on motion picture history.

With the acquisition of the new building, the Academy was able to inaugurate its present, broad schedule of screenings and other activities for its members. Renamed the Academy Award Theatre, the downstairs auditorium allows the members to screen pictures under near ideal conditions. In 1953, another \$160,000 was spent on additional improvements to equip the theatre to show wide screen presentations complete with stereophonic sound.

The Board of governors has recently selected Monday night, April 8, 1963 for the forthcoming Annual "Oscar" Show. Monday night has been traditionally selected in deference to theatre owners since it is usually the slowest night of the week.

Storey Adds Ga. Airie

ATLANTA—Storey Theatres, operators of a circuit of motion picture theatres in the Atlanta area, added a \$400,000 drive-in to its string of nine theatres this week. Gala opening ceremonies were held at the new drive-in.

Located at 5425 Fulton Industrial Blvd., the 1,250-car theatre will serve the populous West End area.

The opening show featured two first runs: "The Interns," and "The Wild Westerner." The outdoor house, named the Fulton-Boulevard, has an immense 124 ft. screen and two modern boxoffices to speed entries. The concession building was completely air-conditioned and equipped to handle the large D-I's concession traffic through a streamlined four-lane cafeteria setup.

The booth in the Fulton-Boulevard is described as having the latest in projection and sound equipment.

A modern playground was also included in the theatres design. The playground was located directly in front of the concession stand. Restrooms in the D-I were completely tiled for good appearance and easy maintenance.

The gala opening night bally featured a fireworks demonstration and free food for all of the first-nighters.



ALL NEW...
ALL
BEAUTIFUL...

ALL *Simplex*[®] X-L EQUIPPED!

Seven new indoor theatres opened in metropolitan New York during June and July. All seven selected Simplex X-L projection equipment.

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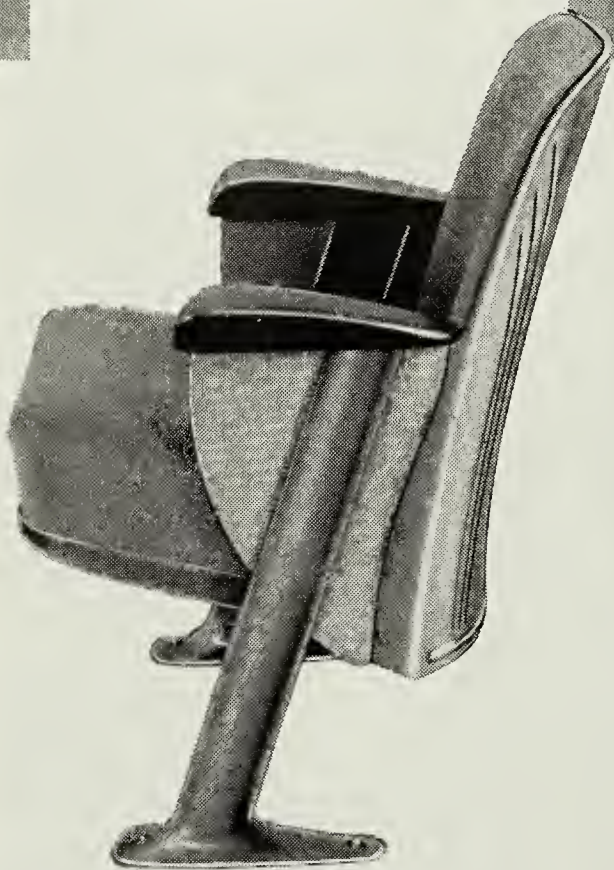


National
THEATRE SUPPLY COMPANY

CONTRACT DIVISION, 50 PROSPECT AVE., TARRYTOWN, N.Y.
Subsidiary of General Precision Equipment Corporation

*boost profits
with relaxing comfort
and easy maintenance
of FUTURA*

Box office profits go up, maintenance time goes down—thanks to the comfort and styling of FUTURA seating. Massive arm rests, padded back, spring-filled cushion seat offer comfort that brings customers back. New sloping standards of ovalized steel permit easy passage through rows; leave floor clear for quicker, easier cleaning. Write for free, full-line catalog.



HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN

Automatic Food and Refreshment Service Space Age Highlight at Seattle Fair

The largest single automatic food and refreshment service operation in history is now in full swing at the Seattle World's Fair.

Between now and October 21 more than 10 million persons will see a varied assortment of delicious food products, all from highly versatile automatic merchandisers that typify the theme of the Fair, "Man in the Space Age."

Everything from such exotic entrees as beef steak sauté with button mushrooms and filet of sole Marguerite to the forever popular hot dog and hamburger may be purchased at the drop of a few coins from this space age equipment.

As the result of a contract signed by Century Concessions, Inc. and The Vendo Company, more than 250 vending machines have been put to work offering complete meal and refreshment service to fair-goers through a total of 26 automatic installations located in 26 of the most beautiful and exciting locations on the 76-acre Fair grounds.

Included is a large restaurant, two sizable automatic lunch stands, four somewhat smaller lunch stands and 20 refreshment stands. In addition, numerous machines offering such products as candy, cigarettes and soft drinks have been placed conveniently throughout exposition buildings.

Practically any place the visitor goes, automatic service is available. On opening day 51,000 persons passed through the gates and a large percentage of these frequented the automatic installations during their tours of the Fair.

During a 12-hour period 33,573 sandwiches and 24,000 cups of hot and cold beverages had been sold—automatically—in addition to thousands of entrees, desserts, candy bars, packages of cigarettes and other products.

One of the most popular restaurants of the many throughout the Fair grounds has been the dramatic Century Inn. This 3,000 square foot, totally automatic, open air restaurant is located in the heart of the Fair near the terminal of the now world-famous monorail.

Century Inn customers have a spectacular view of a model hydroelectric plant that has as its focal point a massive concave dam of white concrete. Sitting in the open restaurant, they can view water cascading down in a veritable waterfall. Beyond this is the soaring Space Needle, which overshadows all of Seattle.

Standing on a 4-foot high concrete podium, the Century Inn is composed of exposed steel structural members. Near the roof line, alternating blue, white and orange panels of translucent plexi-glass stretch around the entire perimeter of the building.

During the day, sunlight passing through the panels give the interior of the restaurant a striking, multi-hued effect. Exposed structural steel braces behind the panels create lacy shadow patterns. At night the building

has a dramatically illuminated exterior with the colorful panels lighted from the interior.

The restaurant provides seating for 130 persons under roof. Two banks of vending machines serving everything from hot entrees to salads, sandwiches, desserts and freshly brewed coffee will form the central core of the building.

The machines surround a service and food preparation area. From this area the food machines can be back-loaded without disrupting service.

Because customers do not have to wait for food to be prepared, they serve themselves, service is rapid, leaving time for leisurely meals to be enjoyed.

The "Centurymatic" restaurants are replicas of the dramatic "Century Inn," but constructed on a smaller scale.

Top quality food, including hot dogs, hamburgers, ice cream sundaes and milk shakes are all being sold at the drop of a coin in these unique structures. Two of the restaurants are located at the opposite terminals of the skyride which takes visitors diagonally across the Fair ground from one side to the other. Another Centurymatic is near the Night Life area which is devoted to cabarets, small theaters and booths featuring games of chance and skill.

Three other Centurymatics are located near the four-block square coliseum in restful courtyards within views of fountains. The old hot dog stand, a familiar sight at fairs for many years, has been given a dressing up for the World's Fair. The stands are called kiosks and consist of brightly colored, inverted umbrella-type constructions. Beneath the umbrellas are sleek vending machines offering hot dogs, hamburgers and other sandwiches, beverages, ice cream, cigarettes and candy—automatically.

The kiosks are located in key points throughout the Fair ground.

Beginning at 5:30 o'clock every morning a huge production line is put into motion preparing and packaging the vast quantities of food necessary to satisfy the seemingly inexhaustible needs of the Fair. Soon small motor driven vehicles pulling trains of specially constructed containers are pulling away from the 10,000 square foot central commissary, distributing the products to the vending locations. When the gates are opened, the machines are ready for yeoman service.

All food is pre-packaged and then kept at proper serving temperature until it is purchased from the vending machine. Preparation in the central commissary insures complete quality control over the products that are to be sold through the vending machines.

Delicious food served in the most efficient manner possible at this massive international exposition represents one of the most important strides ever made by the growing automatic merchandising industry.

**More light
+
slower burn=
lower costs**

NATIONAL
TRADE MARK

PROJECTOR CARBONS

Miami Plans Jell

MIAMI—This year's convention program of the National Association of Concessionaires is being developed in such a fashion that there will be something new and of particular interest to every concession operator, no matter what area of the amusement-recreation industry he serves.

Working on this premise, Mr. Lee Koken, Glen Alden Corp., New York City, who is this year's Convention Program Chairman of NAC, promises that members and others attending the organization's convention at the Americana Hotel, Miami Beach, Florida, Nov. 6-10, will be treated to a most diverse and outstanding program which should command and occupy their interest throughout their stay in the South's most popular convention city.

Emphasis will be on "New Format," "New Faces," "New Subjects," "New Profit Making Ideas" with this year's program taking on a completely "New Look."

Outstanding and authoritative leaders in almost every facet of the food, beverage, concessions, automatic merchandiser industries are now being committed to take part in this well-balanced program as it begins to unfold, all details and particular concerning it will be announced at frequent intervals to the trade.

Advance hotel reservations being received at NAC headquarters indicate that there's very keen interest in both the NAC-TOA Trade Show and conventions of the two co-sponsoring organizations.

Requests for booth space are on the continual rise and it is estimated that when the ribbon-cutting ceremonies take place on November 6, when the show officially opens, every inch of exhibit space will be occupied in the spacious Grand Ballroom of the Americana Hotel.

Mass. Twin Planned

BOSTON—A twin theatre, first of its kind ever built, is slated for Shoppers' World, a shopping center at Framingham, where the present Cinema Theatre will become a twin. The new 800-seat theatre will join the present one in the shopping center with access by a common lobby.

Richard A. Smith, president of General Drive-In Corp. of Boston, national theatre chain which operates the Cinema and which pioneered in the development of shopping center theatres of which the present Cinema was the first in the country, said: "The plans were prompted by the tremendous growth of the Framingham area."

It marks the second building of a theatre in the territory for General and Allied. Now under construction is a Cinema at the North Shore Shopping Center in Peabody, Mass.

Building plans and applications call for an 800-seat indoor house built along the lines of the present Cinema with access via a common lobby. These plans have been submitted to the Framingham building inspector. All traditional Cinema features are to be retained including the art gallery, push back seats of newest type and transistorized sound equipment.

A unique feature of the installation will be that the twin will allow patrons to attend at their own convenience. The addition of the second theatre will enable the management to schedule programs to start every hour on the hour. It is not anticipated at present that each theatre will be showing a different program. The new theatre is expected to be opened by early summer of 1963.

Pollan Joins Reevesound

NEW YORK—After having employed his considerable talents in a broad range of scientific areas, inventor consultant, David Pollan has joined Reevesound Company as chief engineer in pursuit of what he considers the infinite opportunities for creative expression offered by motion picture engineering.

Announcement of the prominent scientist's association with Reeves Soundcraft Corporation's Long Island City subsidiary was made here by Reevesound president Boyce Nemec.

An expert in projection optics, Mr. Pollan headed the design group which created Reevesound's unique motion picture optical devices now in regular operation in the Federal Science Pavilion at the Seattle World's Fair.

Big Colorado Bally

FORT COLLINS, COLO.—Fox Inter-Mountain's spanking new half million dollar 850-seat Fox Theatre in Fort Collins, Colorado, was given a gala opening including the premiere showing of Warner Bros.' "The Music Man."

Staged with traditional Hollywood fanfare, the event drew filmland figures, Colorado State and Fort Collins officials, blaring bands and searchlights.

Among those taking part in the program were Colorado Governor Steve McNichols, William H. Morgan, president of Colorado State University, Robert W. Selig, president of Fox Inter-Mountain Theatres; Ray E. Davis, supervising district manager, and Robert Penock, manager of the new Fox Theatre.



70 mm release report

Released to date

OKLAHOMA
AROUND THE WORLD
IN 80 DAYS
SOUTH PACIFIC
PORGY AND BESS
THE BIG FISHERMAN
BEN-HUR
SLEEPING BEAUTY
SOLOMON AND SHEBA
SCENT OF MYSTERY
CAN-CAN
THE ALAMO
SPARTACUS
EXODUS
THE WEST SIDE STORY
EL CID
KING OF KINGS
THE KING AND I
BUDDHA
BLACK TIGHTS
LAFAYETTE

Announced or shooting

CLEOPATRA
MUTINY ON THE BOUNTY
BARRABAS
LAWRENCE OF ARABIA
THE GREATEST STORY
EVER TOLD

MY GEISHA
MADAMOISELLE
THE LAST DAYS OF POMPEII
DENTS DU DIABLE
THE SAVAGE INNOCENTS
ALI BABA & THE 7
MIRACLES OF THE WORLD
THE QUEENS GUARDS
THE KING MUST DIE
DE LUXE TOUR
IN THIS SIGN
MUSIC MAN
THE HELLIONS
THE WAY WEST
ISLANDIA
TRAVELS OF
JAMI MCPHEETERS
CHARLEMAGNE
THE REASON WHY
WILLIAM THE CONQUERER
JOHN BROWN'S BODY
TRIAL OF OSCAR WILDE
DEAR & GLORIOUS
PHYSICIAN
NIGHT RUNNERS OF BENGAL
MARCO POLO
CARTHAGE IN FLAMES
THE CARDINAL
I SAW THE AMERICAN FLAG
INNOCENTS ABROAD

THE SOUND OF MUSIC
SIMON BOLIVAR
CARMEN
THE STORY OF PAUL BUNYAN
OLIVER CROMWELL
CAIN & ABEL
THE LONG SHIPS
OWYNEE
HAWAII
FLAMING YEARS
SODOME ET GOMORRHE
MONTEZUMA
55 DAYS AT PEKING
THE FALL OF THE ROMAN
EMPIRE
THE FRENCH REVOLUTION
THE CITY THAT LIVED
I MILLIE FUOCHI
EMPEROR MEIJI
THE BLUE DANUBE
MEETING AT A FAR MERIDIAN
RED LILY CORPS
HERCULES CONQUERS
ATLANTIS
TAIHEIYO SENSOTO
HIMEYURI BUTAI
VENUS IMPERIAL
CIRCUS MAGNIFIQUE
TOILERS OF THE SEA
EMPEROR CHIN

Surprised, aren't you? Bet you never thought so much 70mm product has been released or is planned! By equipping with Norelco Universal 70/35mm projectors, you'll be ready to cash in on these great attractions... and you'll also have the most modern, rugged and trouble-free 35mm mechanism on the market! No matter how you look at it—for today or tomorrow—the Norelco 70/35 is your wisest investment. Ask your favorite theatre supply dealer for complete information and prices or write for free technical brochure.

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DIVISION

UNIVERSAL 70/35mm PROJECTORS

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L.I. Exhib Sees Boom

LONG ISLAND, N.Y.—“We are witnessing a revolution in theatre merchandising just as in other retail trades,” said Sidney Dreier, owner-operator of the new Oakdale theatre here which recently opened with Allied Artists’ “El Cid” as its premiere engagement.

“We have to put our theatres where people are and cater to their comfort,” Dreier said, adding that he feels a theatre’s chances of surviving without parking facilities are slim. He said “Out on Long Island we are seeing a theatre boom of major proportions. Ten years ago there were only 60 house. With a doubled population, motion picture theatres have also doubled in numbers.”

Situated on the Montauk Highway in Suffolk County, one of Long Island’s fastest growing communities, the 600 seat theatres features the latest technological advances in projection and sound. Dreier also operates the Salisbury, an art house in Westbury, and is also building another house in East Williston for an early spring opening. He has still another location planned in Nassau, but will not make a formal announcement until the papers are signed. The veteran exhib also operates theatres in Brooklyn, Queens, and Manhattan.



Bill Turnbull, NTS president, smiles approval as Jack Servies, vice president and central district manager, presents a 25-year watch to Clarence Williamson, company's Detroit branch manager. Event was one of the highlights of the recent central district meeting held at National Theatre Supply Company's Tarrytown, N. Y. headquarters.

Southern NAC Meet

ATLANTA—The National Association of Concessionaires has scheduled a regional concessions conference, Tuesday, Sept. 18, in conjunction with the combined convention of the Theatre Owners of Alabama, Georgia and Tennessee at Atlanta's Americana Hotel.

NCA, which has headquarters in Chicago, represents the food and beverage concessions industry, its membership including operators in indoor theatres, drive-in's, amusement parks and other amusement-recreation centers. NAC's programs here in previous years have been successful and a record attendance is anticipated for the Sept. 18 meeting, at which door prizes will be awarded.

James O. Hoover, Martin Theatres, the vice-president of the southeast region of NAC, announced the following program from 9:30 to 12 during the morning of the convention.

Address of Welcome—Augie J. Schmitt, NAC president, Houston Popcorn & Supply Co., Houston, Texas.

Forecasting the Future of the Popcorn Industry—James V. Blevins, Blevins Popcorn Co., Nashville, Tenn.

The Role of the NAC Executive Director—Louis L. Abramson, NAC executive director, Chicago.

These talks by concessions authorities will be followed by a “Get the Facts” panel moderated by Mae Russell, district manager for Wilby-Kincey Theatres, Atlanta. Visiting exhibitors specialists in various concession fields will answer questions.

Specialists who will take part in the panel discussion and answer questions from exhibitors are: *Candy*—Louis Bramblett, Wil-Ken Theatre Supply Co., Atlanta; *Cold Drinks*—J. B. Cooper, Royal Crown Cola Co., Columbus, Ga.; Ed Finneran, Pepsi-Cola Co., New York; and Gene McNair, The Coca-Cola Co., Atlanta; *Popcorn*—Rufus Harris, Blevins, Popcorn Co., Nashville; *Popcorn Equipment*—H. E. “Ed” Christman, Cretors & Co., Nashville; *Sandwiches*—John D. Reynolds, Castleberry's Food Co., Augusta.

Margeson to Kodak Post

ROCHESTER—A. Harding Margeson has been named manager of business recruitment for Eastman Kodak Company, John H. Howard, Kodak director of business and technical personnel, announced today.

Margeson received his B.S. and M.A. degrees from the University of New Hampshire and joined Kodak in 1954 as an assistant in the Kodak Office credit department. In 1957 he spent a year traveling in the Western United States as a credit representative of the company and in 1958 became supervisor of time selling.

He was named credit office supervisor in 1960.

He is a member of Pi Gamma Mu, national honorary academic society in the field of social science, and of Psi Epsilon, honorary academic society for business administration. He is also a member of the Middle Atlantic Placement Officers Association, the Midwest College Placement Association, and the Rochester Chamber of Commerce.

Shearer Exec Retires

SEATTLE—B. F. Shearer, president of the B. F. Shearer Co. of Seattle, Portland, San Francisco, and Los Angeles, has announced the retirement, after thirty years of service, of Dennis O. Selby, the firm's secretary-treasurer.

Selby began with the company in 1932 at the home office in Seattle as office manager and was appointed to his present position in 1940. His retirement becomes effective on Oct. 1 of this year.

Selby plans to travel extensively with his wife before announcing any further plans.

Popcorn Circus

A gay, colorful set of four-color posters for theatre concession areas is available from the Popcorn Institute, 333 N. Michigan Ave., Chicago, Ill.

UNITIZED Internationals



Factory assembled chair unit mounts on floor standards, locked in place by clamping arm rests—with no exposed fastenings. Width, back pitch and level seating are assured.

Write today for the complete International story.

International Chairs

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Union City Body Co., Inc.
Union City, Ind.

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

Old Telepix To Become New Levine Showcase

BOSTON—The city's newest theatre will be the Park Square Cinema, which will bring producer-distributor Joseph E. Levine into exhibition in Boston. The new 300-seat theatre is being constructed in the Park Square Building on the site and within the four walls of the old Telepix Theatre, operated for the past two decades by Irving Isaacs, first as a newsreel theatre and later as an art house. The Telepix closed last April and the new owners (Levine, Albert R. Daytz and Attorney Maurice Epstein) took over the lease.

The new house is to be a special-type luxury arthouse, a \$125,000 project, and a mid-Sept. opening is planned for the new theatre. The seating was extended to 300 by cutting into a store next to the theatre in the lobby of the office building. All seats will be on the main floor, there is no balcony or mezzanine.

Policy of the new house will be "the finest in art films," said Daytz, who is head of A. R. Daytz Theatres Co., and L & D Drive-in Theatres, a management company with interests in several of the Daytz Theatres. The Theatre is being built by William Reisman, theatre architect who designed theatres at the North Shore Shopping Center and at

Framingham Shoppers World for General Drive-In Corp.

Color motif of the new house is black and white, with areas in marble and gold, with red carpets, and graphic walls using marble and teakwood. The theatre is being readied for a Sept. 15 opening with a big ballyhoo and promotion of the Levine type with incoming visiting film personalities and parades and bands. Daytz said that he has long admired Levine's showmanship and that he contacted the film producer and distributor on the two theatres here, of which the Park Square Cinema is the first. The other is the proposed Cinema I, Cinema II, at Kenmore Square, which was announced several months ago. Construction work on the proposed

"piggy back" theatre has not yet started, however. Daytz, who has been buying up outdoor theatres around the country, said he is always interested in looking at theatres for sale and planes in and out of Boston daily looking for theatre properties, but specified that outdoor ones are the only ones he's interested in. A graduate of Harvard University, 1933, he entered the film business in 1942, after having been in the publishing business, with Warner Bros., as a salesman.

He was appointed sales manager in 1944, and branch manager in 1951. Daytz and his brother then formed a buying and booking company for 110 theatres (Daytz Theatres Corp.). In 1957, he went into theatre buying operations.

The A. R. Daytz Theatres Co. now operates 13 drive-ins, and one conventional theatre which is the Dentonia in Denton, Md.

WANT FURTHER INFORMATION ON PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ☐ BALLATYNE INSTRUMENTS AND ELECTRONICS, INC., Theatre Equipment
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ COCA-COLA CO., THE Coca-Cola
- ☐ EPRAD, INC. Golden Hot-Shot In-Car Heaters
- ☐ HEYER-SHULTZ, INC., Metal Reflectors
- ☐ HEYWOOD-WAKEFIELD CO., Futura Theatre Seating
- ☐ KNEISLEY ELECTRIC CO., Rectifiers
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL CARBON CO., "National" Projector Carbons
- ☐ NATIONAL THEATRE SUPPLY, Simplex X-L Projection Equipment, Theatre Equipment and Supplies
- ☐ NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm projectors
- ☐ STRONG ELECTRIC CORP., THE, Projection Lamps
- ☐ SWITZER LICORICE CO., Switzer's Licorice
- ☐ UNION CITY BODY CO., INC., International Seat Div., International Seats

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LIST ITEMS

ISSUE OF SEPTEMBER 19, 1962

NAME

THEATRE

ADDRESS

CITY, STATE

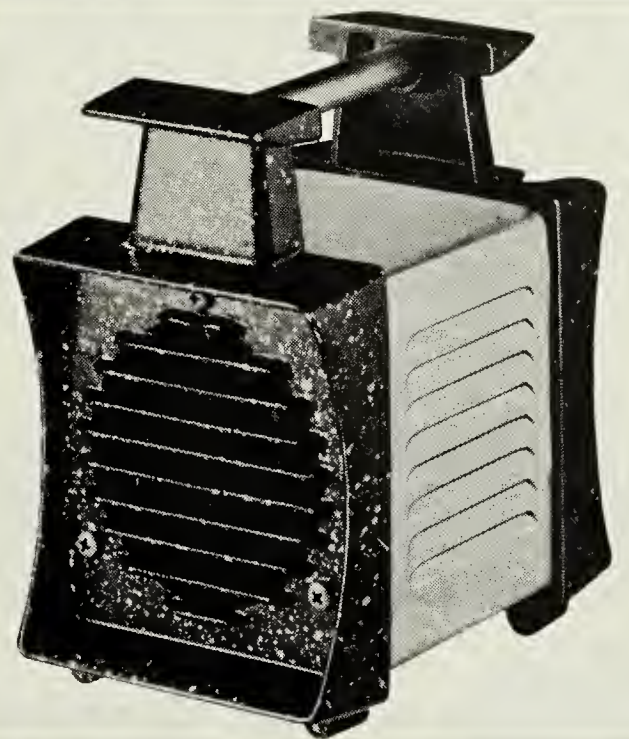
MOTION PICTURE EXHIBITOR

317 N. Broad St., Philadelphia 7, Pa.

THE GOLDEN HOT-SHOT HEATER CIRCULATES

MORE HEAT FASTER

... Keeps customers coming all year around



The Golden Hot-Shot heats *quicker* and then circulates this heat all around a car *faster* than any drive-in heater. That's the secret to customer comfort and greater attendance . . . *instant, well-circulated heat.*

Hot-Shot's design makes the *big difference*. Although heaters of similar wattage produce similar B.T.U.'s, the difference in heating ability results from the efficiency of the heating element and the way this heat is used and circulated . . . And the Hot-Shot does it best.

HERE'S WHY THE GOLDEN HOT-SHOT KEEPS YOUR CUSTOMERS WARMER . . .



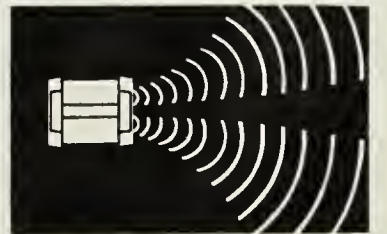
INSTANT HEAT

Efficient king-size sealed incoloy element (similar to electric ranges) provides safe heat in less than 60 seconds.



HI-VOLUME CIRCULATION

Special fan-shroud-motor design circulates from 2.5 to 5 times more hot air as proven in comparative anemometer tests.



DUAL HOT AIR FLOW

Hot air flow is split into two streams at divergent angles. Result is faster, more even heat distribution.

ONE YEAR WARRANTY against defects in material and workmanship.



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Space Age Cleaning No Longer Fiction

NEW YORK—"Space Age house cleaning is closer to reality than fiction," declared Sam Newman, president of the National Sanitary Supply Association, at the opening session of the group's 39th Annual Convention here. "The day is not far off when all commercial and house cleaning will be a matter of push-button electronics," Newman said.

"Advanced technology in the development of equipment and products for improving sanitation will eliminate many of this nation's past public health problems. The industry's original good housekeeping practices and tools were borrowed from the housewife; now, however, the industry sets the pace and the housewife can benefit from their advances in commercial cleaning."

Newman pointed out, "that in order to satisfy the physical requirements of a population increase to 200 million in the next five years, new construction costs will reach 56 billion dollars. This increase in facilities will cause an upswing in sanitation problems, but not cause obstacles for the industry."

"When $\frac{3}{4}$ of the world's population retires from respective jobs each day, a large portion

continues its work of making our environment a cleaner and healthier place to work and live," Newman explained. "In 1962, cleaning of the country's commercial and industrial establishments will reach an all time high as it soars to 3% of the gross national product, approximately 12 billion dollars. On the average, \$83 in cleaning will be spent annually for each member of the U. S. population. Almost two billion dollars will be expended for sanitation supplies."

"The sanitation industry is a science," Newman concluded, "aimed at technologically solving the nation's ever-increasing sanitation problems, thus improving the nation's already high standards of health."

The National Sanitary Supply Association is a non-profit organization to raise the level of public health by alleviating unsanitary conditions, insect and rodent infestations, and generally aid in educating the public in proper, modern, efficient sanitation methods. It is voluntarily supported by more than 1200 member companies engaged in manufacture and/or distribution of cleaning products and equipment.

Self-Threading 16mm

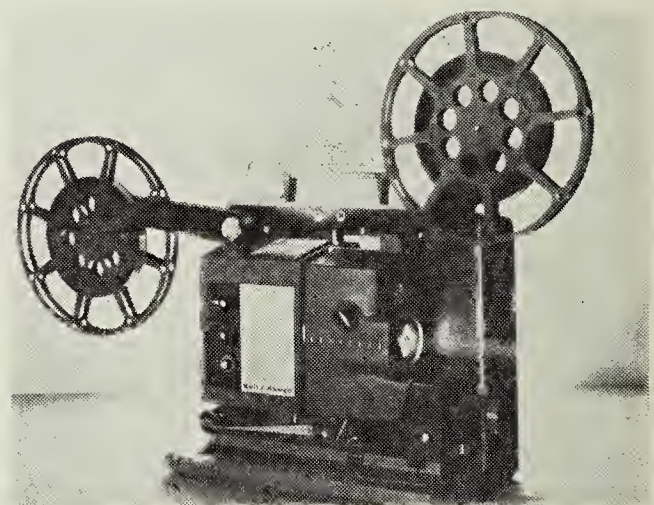
CHICAGO—Bell & Howell's introduction of the world's first automatic-threading 16mm sound projector is the latest in a long list of innovations that have set the pace for the entire photographic industry.

This year marks the 30th anniversary of the first 16mm sound projector, introduced in 1932 by Bell & Howell. And this is the 10th anniversary of Bell & Howell's introduction of the first 16mm magnetic sound projector, a machine that made it possible for the amateur user to add his own soundtrack to a film.

Ever since the company's formation in February of 1907, it has vigorously pursued its motto "Finer Products Through Imagination."

With joint savings of \$5,000 as capital and a 30-by-60-foot loft on Chicago's near north side as their headquarters, Albert S. Howell and Donald H. Bell first designed and built equipment that took the jerkiness, or flicker, out of the early "flicks."

Then turning their attention to the confusing variety of film and equipment sizes plaguing the infant motion picture industry, Bell & Howell standardized on 35mm width



for the company's entire line of cameras, projectors, perforators and printers. This equipment gained wide and immediate acceptance and established the size standard still used in Hollywood today.

Pioneering the now huge amateur equipment market in 1923, Bell & Howell was back-ordered for seven years after introducing the now famous Filmo line of 16mm cameras and projectors.

The company opened a new era in amateur photography with the introduction of the first electric eye camera in 1956.

Other Bell & Howell product firsts have included the automatic-threading 8mm silent movie projector (1958), the zoom lens for 8mm movie (1957) and for slide (1958), projectors fully automatic through-the-lens sensing combined with reflex viewing in an 8mm camera (1961), and an automated motion picture additive film printers, controlled by programmed tape, and capable of making scene-to-scene color corrections.

When in 1954 Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, presented Bell & Howell with an "Oscar" for 47 years of motion picture pioneering, he said: "Without Bell & Howell the movies of today would still be the movies of yesterday."

Although Bell & Howell continues as the world's largest producer of amateur movie equipment, in recent years, as a result of a major diversification program, its photographic business now has come to account for but approximately one third of total sales.

Today the company also produces electronic instrumentation, high vacuum equipment and business machines.

Converting to Modern Silicon Rectifiers Can Effect an Hourly Savings of 5.345 KWH



... and result in a savings of \$300 to \$1200 per year

You are losing a substantial sum of money if you continue powering your arc lamps with out-dated motor generators.

Why continue to take this loss when it can be eliminated with new, highly efficient, Kni-Tron Silicon Rectifiers, available from 40 amperes through 180 amperes. Depending on your yearly hours of operation, the power savings can pay for new rectifiers in one or two years.

It Costs You Nothing to Find Out What Our Rectifiers Can Do for You

write us for comparison of operating costs, M-G sets versus Kni-Tron Silicon Rectifiers. Tell us your present operating current and voltage, your power rate per KWH, the hours you operate weekly. We will supply you with literature, prices, general specifications. Then see your supply dealer. And you are under no obligation by asking for the information.

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HEYER-SHULTZ METAL REFLECTORS

GUARANTEED 5 YEARS!

Eliminate Cost of Replacements and Spares



See Your
Theatre Supply Dealer

Used by Army and Air Force Motion Picture Service since 1952
Manufactured by HEYER-SHULTZ INC. Cedar Grove, N. J.

New Cinerama Camera



A completely new and revolutionary 'panoramic' photographic system that is "neither still camera or movie camera, but a complete departure in the realm of participation photography," was announced by Nicolas Reisini, President of Cinerama, Inc.

Cinerama Camera Corp., a division of Cinerama, Inc., will market the panoramic camera and viewer next year.

The "Cinerama Panoramic" camera is capable of taking a complete 360 degree photograph by rotating either on a pistol-grip handle or a tripod. It records pictures ranging in angle of view from snapshot size to a full span of 360 degrees.

The camera uses regular color or black and white 35mm film, which will be supplied by Cinerama in special cartridges. The processed film requires no projector or screen. Instead, it may be viewed in a unique, hand-held viewer which, in effect, places the viewer "inside" the photograph. As he turns his head and the viewer completely around, he sees everything in the picture exactly as if he were standing in the midst of the original scene.

The newly-developed camera and film viewing system makes it possible, for the first time, for photographers to go back in time, in effect, and revisit a photographic scene by "standing" in the middle of it.

The one control knob on the camera is the angle-setting dial on top. The camera can be operated manually, by pressing a button in its pistol-grip handle, or by one of two special bases with which it can be mounted on a standard tripod. Each base is a remote control unit that can be activated from a distance. One is activated by a clap of the hands, snap of the fingers, or a whistle; the other by a tiny radio transmitter for which the tripod acts as a receiving antenna.

"We have developed this remarkable new camera and viewer primarily for the mass amateur photographic market," Mr. Reisini noted, "and it will be priced accordingly." Manufacturing and marketing plans are being developed now by Cinerama and will be announced shortly.

Because the cassette is a complete sealed unit containing a feed and take-up spool which is merely snapped into the rear of the camera, it is possible to change from fast film to slow, or from color to black-and-white at any point in the film roll. It is unnecessary to finish a black-and-white roll, for example, before shifting to color, or vice versa.

The camera has a 28mm focal length and an effective shutter speed of 1/50th of a second. No viewfinder is necessary.

NEW PRODUCTS

... that have Theatre interest

Wire Used in Carpets

CLEVELAND—A new use for steel wire was announced today by U. S. Steel's American Steel and Wire Division. Steel wire cloth, designed to reinforce carpeting, is being tested in heavily-used elevators at the firm's Rockefeller Building headquarters in Cleveland.

Wire Division officials hope to get additional evidence from this test that fine wire cloth, when applied to the back of carpets for automobiles, homes and offices, will help the carpet retain its shape and beauty as well as provide more years of wear.

The wire cloth consists of galvanized steel wire which is woven into a mesh and produced in varying widths. Both the carpet and wire cloth are coated with liquid latex, pressed together and dried to form reinforced carpet.

According to Edward A. Murray, commercial vice president for this U. S. Steel Division, "we have been working with carpet manufacturers for some time attempting to develop a way to eliminate stretching and bulging occurring in many carpets subjected to heavy wear. We believe the test results of this innovation in the use of wire may be an answer to this problem," he said.

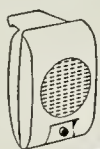
Sweden Promotion Coming

SEATTLE—One-thousand gallons of Soft-Serv mix will be won by a lucky food service operator who visits his local Sweden Freezer distributor during "Double Your Profit" Days, Oct. 1 through 31, to see the new Sweden Freezer DoubleHeader SoftServers and Shake Makers and get a free profit analysis.

The amount will be doubled—two-thousand gallons—if he has purchased a Sweden Freezer machine during "Double Your Profit" Days.

Profits from the thousand gallons of Soft-Serv mix will easily exceed \$5,000.00, and could be more depending on type and price of dishes sold. If the operator has purchased a Sweden Freezer machine during "Double Your Profit" Days, "income" for the year could be boosted a big \$10,000.00.

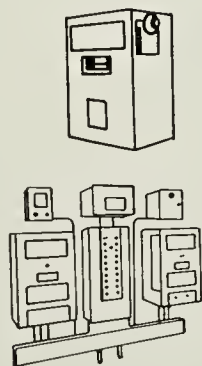
All who visit their Sweden Freezer distributor will learn how they can double their ice cream profits by reducing ice cream handling costs, increasing efficiency and utilizing space to better advantage. The soft serve mix is especially suited to drive-in theatre concession operations' speed and low food cost demands.



BUY DIRECT

FROM

Ballantyne



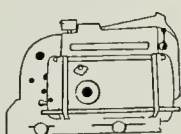
Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you money.

**YOU BUY
WITH
CONFIDENCE**

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



Ballantyne

BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC.
A DIVISION OF ABC VENDING CORPORATION
1712 JACKSON ST., OMAHA, NEBRASKA

Merritt Island Twin

ORLANDO, FLA.—Plans for a unique, two auditorium theater, to rise next year on Merritt Island, Florida, near the juncture of the Canaveral Causeway and Highway A-1-A were announced today by Eastern Diversified, Inc., and General Drive-In Corp.

The theater will be part of a commercial and business complex which will be developed at this key transportation center. It will be the first of many structures planned for Merritt Island Properties, one of several Eastern Diversified developments in the Orlando-Canaveral area.

The theater will be operated by General Drive-In, owners and operators of the Parkwood Cinema at Parkwood Plaza, Orlando, and other theaters throughout the country. According to Richard A. Smith, president of the theater firm, the new motion picture house will be the first of its type in Florida and one of the most unusual in the United States.

The new cinema will be two theaters in one, with two auditoriums, two screens and a single central lobby. This new concept in theater construction will permit the scheduling of a feature every hour on the hour, so the customer may tailor his theater-going time to his own convenience.

The twin theater concept also permits management to schedule one feature for one auditorium, possibly for an extended engagement, while the other may be showing new features with regularity. During daylight hours, one auditorium may show the regular feature, while the other is used for community activities, or live theater.

The Merritt Island theater will feature the latest in projection techniques and sound development, a screen as large as any in the country, pushback seating on an inclined slope in order to provide easy access and egress for patrons, and the finest in acoustics. An art gallery will be a feature of the lobby, which will be unusually large and spacious.

Eastern Diversified, Inc., an affiliate of Eastern Shopping Centers and The Grand Union Co., has previously announced plans for development of the 1200-acre Merritt Island Properties for commercial, industrial and residential purposes. Completion of the Canaveral Causeway in July of 1963 will make the properties a transportation hub for the entire area.

Eastern Shopping Centers, Inc., will act as leasing and construction agents in the site development of Merritt Island Properties.

Eastern Diversified, Inc. also is the owner and developer of Gainesway Industrial Park, Silver Star Industrial Park, Lake Holden Industrial Park, Parkwood Plaza Shopping Center and Seminole Plaza Shopping Center.

New Westrex Headquarters

BEVERLY HILLS—The Westrex Recording department of Litton Systems, which recently expanded into development of recording equipment for scientific and military use, has opened new headquarters in Hollywood where it was born 40 years ago.

The commercial department, separated from the military department, has moved its personnel and equipment to 1136 N. Las Palmas, Hollywood. Phone number is HOLLYWOOD 6-7795. The military department remains in Canoga Park.

In charge of sales and service for the new facility is Frank Pontius, a nine-year employee of the company. He is a member of the Society of Motion Picture and Television Engineers and the Audio Engineering Society.

MAY WE BE OF HELP?

Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

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- ...Banners, Flags
- ...Display Cases, Easels
- ...Letters, Silhouette
- ...Marquees
- ...Marquee Letters
- ...Poster Frames
- ...Posters, Herald
- ...Signs
- ...Special announcement
- ...Trailers
- ...Trailers

AIR CONDITIONING

- ...Air Conditioning Systems
- ...Air Filters
- ...Blowers
- ...Diffusers
- ...Fans

CONCESSIONS

- ...Bags
- ...Barbecue Products
- ...Beverages
- ...Beverage Dispenser, Fountain
- ...Boxes
- ...Bun Warmers
- ...Butter Dispenser
- ...Candy
- ...Coffee
- ...Coffee-maker
- ...Chocolate Drink
- ...Chocolate Drink Dispenser
- ...Concession Stand
- ...Concessionaire
- ...Canned, Prepared Foods
- ...Cups
- ...Cup Dispenser
- ...Food, Frozen
- ...Food Preparation Equipment
- ...Fountains
- ...Gum
- ...Hamburger Grills
- ...Hot Dog Machines
- ...Ice Cream
- ...Ice Cream Cabinets
- ...Ice Cream Dispensers
- ...Ice Machines
- ...Malt, Shake Machines
- ...Nuts
- ...Pizza Equipment & Supplies
- ...Popcorn
- ...Popcorn Seasoning
- ...Popcorn Warmers
- ...Popcorn Machines
- ...Refrigeration Units
- ...Soft Drinks
- ...Snow Cones

COIN VENDING MACHINES

- ...Candy Vender
- ...Cigarette Vender
- ...Coffee Vender
- ...Coin Changers
- ...Drink Vender, Cup
- ...Gum Vender
- ...Hot-Cold Cup Venders
- ...Ice Cream Vender
- ...Juice Vender
- ...Milk Vender
- ...Nut Vender
- ...Popcorn Vender
- ...Sandwich Vender

DECORATION •

FURNISHING

- ...Carpets

- ...Carpet Cushion
- ...Curtains, Stage
- ...Curtain Controls & Track
- ...Decorators, Designers
- ...Draperies
- ...Drink Fountain
- ...Fabrics, Wall
- ...Flooring
- ...Lounge Furniture
- ...Mats, Rubber
- ...Paint
- ...Sand Urns
- ...Stage Rigging
- ...Tile
- ...Traffic Control

HEATING

- ...Fans
- ...Furnaces
- ...Heat Pumps
- ...Humidifiers
- ...Insulation, Thermal, Acoustic

LIGHTING

- ...Aisle Lights
- ...Batteries
- ...Color Wheels
- ...Dimmers, Controls
- ...Directional Signs
- ...Emergency Light
- ...Spot & Flood Lights
- ...Switchboards
- ...Transformers

MANAGEMENT

- ...Theatre Forms and
- ...Systems, Personnel Training
- ...Uniforms

PROJECTION

- ...Aperture Plates
- ...Blowers, Lamphouse, Porthole
- ...Carbons
- ...Carbon Saver
- ...Changeover
- ...Dowsers
- ...Film Cabinets
- ...Film Cement
- ...Film Coolers
- ...Film Magazines
- ...Film Reels
- ...Film Rewinders
- ...Film Splicers
- ...Lenses
- ...Motor Generator
- ...Projectors
- ...Projection Arc Lamp
- ...Projector Parts
- ...Pedestals
- ...Rectifiers
- ...Reel End Signals
- ...Reflectors
- ...Rewinds
- ...Rheostats
- ...Screens
- ...Sound Equipment
- ...Sprockets
- ...Television, Theatre
- ...Transformers

SAFETY SUPPLIES

- ...Door Hardware
- ...Exit Devices
- ...Fire Alarms
- ...Fire Extinguisher
- ...Fire Hose

- ...Kick-Push Plates
- ...Ladders

SANITARY SUPPLIES

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- ...Deodorants-Disinfectants
- ...Floor Cleaners
- ...Glass Cleaners
- ...Hand Dryers
- ...Mops—Brushes
- ...Soap Dispenser
- ...Upholstery Cleaner
- ...Vacuum Cleaners

SEATING

- ...Auditorium Seats
- ...Drive-In Seating
- ...Seat Covers
- ...Seat Cushion
- ...Seat Reconditioning
- ...Upholstery Material

SOUND EQUIPMENT

- ...Amplifiers
- ...Inter-Coms
- ...Exciter Lamps
- ...Microphones
- ...Pre-Amplifier Cabinet
- ...Public Address System
- ...Sound Equipment, Theatre
- ...Sound Heads
- ...Sound Service Companies

TICKET OFFICE

- ...Admission Signs
- ...Boxoffices
- ...Cash Control Systems
- ...Change Making Machines
- ...Coin Sorters
- ...Tickets
- ...Ticket Boxes
- ...Ticket Machines
- ...Ticket Registers
- ...Turnstiles

DRIVE-INS

- ...Admission Control Systems
- ...Attraction Lights
- ...Benches
- ...Directional Lights
- ...Dust Control Systems
- ...Fences
- ...Fireworks
- ...Floodlights
- ...Insect Controls
- ...Flares, Light
- ...Heater, In-Car
- ...Miniature Trains
- ...Paint
- ...Picnic Table
- ...Playground Equipment, Ride
- ...Pools, Swimming
- ...Post Lights
- ...Quarter Midget Racers
- ...Ramp Lights
- ...Screen Facing
- ...Screen Paint
- ...Screen Towers
- ...Seats, Walk-In Patron
- ...Speakers, In-Car
- ...Speaker Cords
- ...Speaker Cover
- ...Speaker Posts
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SERVICESECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique information service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SEPTEMBER 19, 1962 SECTION TWO
VOL. 68, NO. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. ls running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Advise And Consent.....	SP. Col.
• Air Patrol.....	A1 Fox
• All Fall Down.....	A3 MGM
• America, America.....	WB
• Anatomist, The.....	For.
Arms And The Man.....	For.
Assignment Outer Space.....	A-I

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- CONVICTS 4 (See "REPRIEVE")**
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July **PAYROLL**—Michael Cragg, Francoise Prevost—England
- Oct. **BILLY BUDD**—Robert Ryan, Peter Ustinov
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- MARCO POLO**—(C; S)—Rory Calhoun, Yoko Tani
- BEACH PARTY**—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- GOLIATH AND THE SEVEN MIRACLES OF THE WORLD**—(C; Scope)—Gordon Scott
- HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- PIT, THE**—Dirk Bogarde, Mary Ure
- RAVEN, THE**—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
- REPTILICUS**—(C)—Booill Miller, Carl Ottosen
- SCHIZO**—Leticia Roman, John Saxon
- SEAFIGHTERS, THE**—(Panavision; Color)
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

K

Kid Galahad... A2 UA
 King And I, The... RE... A1 Fox
 King Of Kings, The... SP MGM
 Kitchen, The... For.

L

• L-Shaped Room, The... Col.
 La Belle Americaine... A1 For.
 Lad: A Dog... A1 WB
 Lady And The Tramp... RE... A1 BV
 La Notte (The Night)... C For.
 La Notte Brava... A3 For.
 • Lady For A Knight... UA
 • Lancelot And Guinevere... U-I
 Last Of The Vikings, The... For.
 Last Year At Marienbad... A3 For.
 • La Viaccia... Emb.
 Lawless Breed, The... RE... A2 U-I
 • Lawrence Of Arabia... Col.
 • Legionnaire, The... MGM
 • Leopard, The... Fox
 Les Liaisons Dangereuses... C For.
 Light In The Piazza, The... A3 MGM
 Lion, The... A2 Fox
 Lisa... A2 Fox
 • List Of Adrian Messenger, The... U-I
 • Lobo The Wolf... BV
 Lolita... SP MGM
 Lonely Are The Brave... A2 U-I
 • Long Day's Journey Into Night... EMB
 • Lonely Stage, The... UA
 • Longest Day, The... Fox
 Lost Battalion, The... A2 A-I
 • Love At Twenty... EMB.
 Lover Come Back... B U-I
 • Loves Of Salammbo... Fox

M

• Madame Sans Gene... Emb.
 Madison Avenue... A2 Fox
 Magic Sword... A2 UA
 Magic Voyage Of Sinbad, The... For.
 Magnificent Tramp, The... For.
 • Main Attraction, The... MGM
 Majority Of One, A... A1 WB
 Malaga... A3 WB
 • Manchurian Candidate, The... UA
 • Man From The Dinners Club... Col.
 Man Who Shot Liberty Valance, The... A2 Par.
 Man Who Wagged His Tail, The... A1 For.
 • Maniac... Col.
 Manster, The... A2 For.
 • Marco Polo... A1
 Marizinia... For.
 Mark, The... B For.
 Mask, The... A2 WB
 • Masque Of The Red Death... A1
 Matter Of Who, A... A2 For.
 Maxime... For.
 Merrill's Maudsers... A1 WB
 Midnight Story, The... RE... A2 U-I
 Mid-Summer Night's Dream, A... A1 For.
 • Mighty Ursus... A2 UA
 Miracle Of Our Lady Of Fatima, The... RE... A1 WB
 Miracle Worker, The... A2 UA
 • Miracle Of The White Stallions, The... BV
 Money, Money, Money... A3 For.
 Mr. Hobbs Takes A Vacation... A1 Fox
 Mr. Sardonicus... A2 Col.
 • Monkey In Winter... MGM
 Moon Pilot... A1 BV
 Mothra... A1 Col.
 Music Man, The... A1 WB
 Murder, She Said... A1 MGM
 • Mutiny On The Bounty... MGM
 My Geisha... A2 Par.
 • My Six Loves... Par.
 Mysterious Island... A1 Col.

N

Nearly A Nasty Accident... A1 U-I
 Never Let Go... For.
 Night Affair... For.
 Night Creatures... A2 U-I
 Night Of Evil... B Misc.
 Night Of Passion—(See During One Night)
 • Nine Hours To Rama... Fox
 No Love For Johnnie... B Emb.
 No Man Is An Island... A1 U-I
 No Place Like Homicide (What A Carve Up)... Emb.
 • Not On Your Life... WB
 Not Tonight, Henry... Misc.
 Notorious Landlady... A3 Col.
 • Nun And The Sergeant, The... A3 UA

O

• Old Dark House, The... Col.
 Only Two Can Play... A3 Col.
 One, Two, Three... A3 UA
 • Only Two Can Play... Col.
 Outsider, The... A2 U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry-Thomas—4889 (12-6-61)—Amusing entry
 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlihy, Glynnis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
 141 COMANCHEROS, THE—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Ballin—4882 (11-8-61)—Solid adventure entry
 218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
 220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
 213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 136 HUSTLER, THE—D-135m.—(CS)—Paul Newman, Jackie Gleason, Piper Laurie—4869 (9-27-61)—Good off-beat drama about off-beat people
 241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
 207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
 LION THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
 135 PIRATES OF TORTUGA—MD-97m.—(CS; DC)—Ken Scott, Leticia Roman—4874 (10-11-61)—Okay entry for the program
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
 144 SECOND TIME AROUND—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 140 SEVEN WOMEN FROM HELL—MD-88m.—(CS)—Patricia Owens, Cesar Romero—4877 (10-25-61)—Exploitable programmer
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—(CS)—Willard Parker, Merry Anders
 Aug. FIREBRAND—(CS)—Kent Taylor

COMING

CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Fredric March
 DAY MARS INVADERS EARTH, THE—Kent Taylor, Marie Windsor
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 LONGEST DAY, THE—(CS)—John Wayne, Robert Mitchum, Henry Fonda
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
 LOVES OF SALAMMO—(CS; DC)—Edmund Purdom, Jeanne Valerie
 SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian
 THIRTY YEARS OF FUN—Robert Youngson Compilation
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
 YOUNG GUNS OF TEXAS, THE—James Mitchum, Alan Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
 6127 BOY WHO CAUGHT A CROOK—MD-72m.—Wanda Hendrix, Robert Mobley, Don Beddoe—4874 (10-11-61)—Lower half filler—Kent-Cahn
 6121 CAT BURGLAR, THE—MD-64m.—Jack Hogan, June Kenney—4874 (10-11-61)—For the lower half—Harvard
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Reedy Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
 6134 EXPLOSIVE GENERATION, THE—D-89m.—William Shatner, Patty McCormack, Lee Kinsolving—4870 (9-27-61)—Better program entry with special appeal for teens and parents—Vega
 6129 FLIGHT THAT DISAPPEARED, THE—D-72m.—Craig Hill, Paula Raymond—4870 (9-27-61)—Lower half filler—Harvard
 6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
 6206 JUDGMENT AT NUREMBURG—D-189m.—70mm—Spencer Tracy, Burt Lancaster, Marlene Dietrich—4878 (10-25-61)—Highly interesting, well-made court room drama has names—Kramer
 6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 14 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
 6225 MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
 6208 ONE, TWO, THREE—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
 6131 PARIS BLUES—D-98m.—Paul Newman, Joanne Woodward, Sidney Poitier—4874 (10-11-61)—Highly interesting Parisian jazz and love entry—Pennebaker-Diane
 6204 POCKETFUL OF MIRACLES—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton
 6227 PRESSURE POINT—D-91m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
 ROAD TO HONG KONG, THE—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
 6205 SAINTLY SINNERS—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
 6213 SERGEANTS 3—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
 6133 SEASON OF PASSION—D-92m.—Ernest Borgnine, Anne Baxter, John Mills—4875 (10-11-61)—Interesting picturization of international play—Norman
 6130 SECRET OF DEEP HARBOR—MD-70m.—Ron Foster, Merry Anders—4875 (10-11-61)—Satisfactory program meller—Harvard
 6210 SOMETHING WILD—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuits—Justin
 SWORD OF THE CONQUEROR—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
 6135 TOWN WITHOUT PITY—D-105m.—Kirk Douglas, Christine Kaufman—4875 (10-11-61)—Absorbing adult drama
 TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
 6228 VALIANT, THE—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
 VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
 6217 WAR HUNT—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
 6201 WEST SIDE STORY—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
 6130 X-15—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

Mar. **CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
 Mar. **NUN AND THE SERGEANT, THE**—Robert Webber, Anna Sten—Springfield
 May **THIRD OF A MAN**—Simon Oakland
 June **MIGHTY URSUS**—Ed Fury, Christina Gajoni
 Sept. **HERO'S ISLAND**—(C; Panavision)—James Mason, Kate Manx, Neville Brand—Daystar
 Oct. **PHAEDRA**—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassin)
 Nov. **MANCHURIAN CANDIDATE, THE**—Frank Sinatra, Janet Leigh—M. C.
 Nov. **TWO FOR SEESAW**—Robert Mitchum, Shirley MacLaine—Mirisch
 Nov. **WOMEN WARRIORS, THE**—Louis Jordan, Sylvia Simms
 Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
 Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 Dec. **TOWER OF LONDON, THE**—Vincent Price—Admiral

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(Cinerama)—George Stevens
HORLA, THE—Vincent Price, Nancy Kovack—Admiral
IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
SUMMER FLIGHT—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
TOM JONES—(C)—Albert Finney, Susannah York—England
TOYS IN THE ATTIC—Wendy Hiller, Dean Martin, Geraldine Page—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 **BACK STREET**—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
DAY THE EARTH CAUGHT FIRE, THE—(Dylascopie)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
IF A MAN ANSWERS—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6108 **LAWLESS BREED, THE**—W-83m.—(TC)—Rock Hudson, Julia Adams—4870 (9-27-61)—Better than average western—Reissue
 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 5626 **MIDNIGHT STORY, THE**—MD-89m.—(CS; TC)—Tony Curtis, Marisa Pavan—4870 (9-27-61)—Interesting, well-made cop melo-drama—Reissue
 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 5622 **RAWHIDE YEARS, THE**—OMD-85m.—(TC)—Tony Curtis, Coleen Miller—4871 (9-27-61)—Action entry entertains—Reissue
 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy
 6107 **TO HELL AND BACK**—BID-106m.—(CS; TC)—Audie Murphy, Marshall Thompson—4871 (9-27-61)—Well-made war film should have wide appeal—Reissue

COMING FEATURES IN ORDER OF RELEASE

Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IRON COLLAR, THE—Audie Murphy
LANCELOT AND GUINEVERE—(C; Panavision)—Cornel Wilde, Jean Wallace
LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
PARANOIAC—(C)—Janette Scott, Oliver Reed—English
STAGECOACH TO DANCERS' ROCK—Warren Stevens, Judy Lawrence
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slatted for higher returns
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 006 **MIRACLE OF OUR LADY OF FATIMA, THE**—D-102m.—Gilbert Roland, Angela Clark—4871 (9-27-61)—Well-made religious film—Reissue
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(Dyaliscopie; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
 157 **SUSAN SLADE**—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Nov. **GAY PURR-EE**—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 Nov. **WHAT EVER HAPPENED TO BABY JANE?**—Bette Davis, Joan Crawford

P

•Panic Button.....WB
 •Panic In Year Zero.....A3 A-I
 •Parandiac.....U-I
 •Papa's Delicate Condition.....Par.
 •Paris When It Sizzles.....Par.
 •Paridiso.....For.
 •Paris Blues.....B UA
 •Password Is Courage, The.....MGM
 •Payroll.....B AA
 •Period Of Adjustment.....MGM
 •Phaedra.....UA
 •Phantom Of The Opera.....A1 U-I
 •Phantom Planet.....A-I
 •Pigeon That Took Rome, The.....A3 Par.
 •Pinocchio—RE.....A1 BV
 •Pirates Of Blood River.....Col.
 •Pirates Of Tortuga.....A1 Fox
 •Pit, The.....A-I
 •Play It Cooler.....Col.
 •Pocketful Of Miracles.....A2 UA
 •Postman's Knock.....MGM
 •Premature Burial.....A2 A-I
 •Pressure Point.....SP UA
 •Prisoner Of The Iron Mask.....A1 A-I
 •PT 109.....WB
 •Proper Time, The.....UA
 •Pycossimo.....For.
 •Pure Hell Of St. Trinians.....For.
 •Purple Hills, The.....A1 Fox
 •Purple Noon.....B For.

Q

•Queen's Guard, The.....Fox
 •Queen Of The Pirates.....A1 Col.
 •Question 7.....A1 For.

R

•Raven, The.....A-I
 •Rawhide Years, The—RE.....A2 U-I
 •Reach For Glory.....Col.
 •Rear Window.....A2 Par.
 •Reluctant Saint, The.....A1 For.
 •Reptilicus.....A-I
 •Reprieve (Convicts 4).....A2 AA
 •Requiem For A Heavyweight.....A2 Col.
 •Ride The High Country.....A3 MGM
 •Rider On A Dead Horse.....A3 AA
 •Riffi In Tokyo.....MGM
 •Ring-A-Ding Rhythm.....A1 Col.
 •Risk, The.....A2 For.
 •Road To Hong Kong, The.....A1 UA
 •Roman Holiday—RE.....A2 Par.
 •Roman Spring Of Mrs. Stone, The.....A3 WB
 •Rome Adventure.....A3 WB
 •Roses For The Prosecutor.....For.
 •Running Man, The.....Col.

S

Sad Sack, The—RE.....A-I Par.
 Safe At Home.....A1 Col.
 Sail A Crooked Ship.....A3 Col.
 Saintly Sinners.....A1 UA
 Samar.....A2 WB
 •Sammy, The Way-Out Seal.....BV
 Saskatchewan—RE.....A2 U-I
 Satan Never Sleeps.....A3 Fox
 Satan In High Heels.....Misc.
 •Savage Guns.....MGM
 •Savage Sam.....BV
 •Schizo.....A-I
 •Sea Fighters, The.....A-I
 Season Of Passion.....A3 UA
 Second Time Around, The.....A1 Fox
 Secret File: Hollywood.....Misc.
 Secret Of Deep Harbor, The.....A2 UA
 •Senilita.....Col.
 •Seven Capital Sins.....Emb.
 Sergeants 3.....A1 UA
 •Seven Seas To Calais.....MGM
 Seven Women From Hell.....A3 Fox
 Seventh Commandment, The.....Misc.
 Shoot The Piano Player.....B For.
 Siege Of Hell Street, The.....For.
 Siege Of Syracuse.....B Par.
 Silent Call, The.....A1 Fox
 Singer Not The Song, The.....A3 WB
 Six Black Horses.....A2 U-I
 Sky Above—The Mud Below, The.....SP Emb.
 Small Hours, The.....Misc.
 •Sodom And Gomorrah.....Fox
 Some Like It Cool.....For.
 Something Wild.....A3 UA
 •Son Of Flubber.....BV
 Son Of Sansom.....For.
 •Spencer's Mountain.....WB
 Spiral Road, The.....A2 U-I
 •Spider's Web, The.....UA
 •Stagecoach To Dancer's Rock.....U-I
 •Star Creatures.....A-I
 State Fair.....A2 Fox
 Strangers In The City.....SP Emb.
 Story Of The Count Of Monte Cristo, The.....A1 WB
 Stowaway In The Sky.....A1 For.
 Summer And Smoke.....A3 Par.
 •Summer Magic.....BV
 •Summer Flight.....UA
 Summer To Remember, A.....A1 For.
 Summertime.....B For.
 Susan Slade.....A3 WB
 Sweet Bird Of Youth.....A3 MGM
 Swingin' Along.....A1 Fox
 Sword And The Dragon.....For.
 Sword Of The Conqueror.....A2 UA
 •Swordsman Of Sienna.....MGM

T

• Take Me To The Fair.....	MGM
• Tamahine.....	MGM
• Tales Of Terror.....	A2 AI
• Tammy And The Doctor.....	U-I
• Taras Bulba.....	UA
• Tartars, The.....	B MGM
• Tarzan Goes To India.....	A1 MGM
• Taste Of Honey, A.....	A3 For.
• Ten Girls Ago.....	U-I
• Tender Is The Night.....	A3 Fox
• Term Of Trial.....	WB
• That Touch Of Mink.....	B U-I
• These Are The Damned.....	Col.
• Then There Were Three.....	Misc.
• 13 West Street.....	A2 Col.
• Three Lives Of Thomasina, The.....	BV
• 300 Spartans, The.....	A1 Fox
• 3 Stooges In Orbit.....	A1 Col.
• 3 Stooges Meet Hercules, The.....	A1 Col.
• Three On A Match.....	U-I
• Third Of A Man.....	A2 UA
• Thrill Of It All, The.....	U-I
• Throne Of Blood.....	A2 For.
• Thirty Years Of Fun.....	Fox
• Through A Glass Darkly.....	A3 For.
• Time Bomb.....	A2 AA
• Today We Live.....	MGM
• To Hell And Back.....	A2 U-I
• To Kill A Mocking Bird.....	U-I
• Tom Jones.....	UA
• Tomorrow Is My Turn.....	B For.
• Too Late Blues.....	B Par.
• Tower Of London, The.....	A3 UA
• Town Without Pity.....	A3 UA
• Toys In The Attic.....	UA
• Tunnel 28.....	MGM
• Trapeze—Reissue.....	B UA
• Travels Of Marco Polo.....	AA
• Trojan Horse, The.....	A1 For.
• Trunk, The.....	A2 Col.
• Twenty Plus Two.....	A2 AA
• 20,000 Eyes.....	B Fox
• Twist All Night.....	A2 A-I
• Twist Around The Clock.....	A2 Col.
• Two Are Guilty.....	MGM
• Two For The Seesaw.....	UA
• Two Little Bears.....	A1 Fox
• Two Tickets To Paris.....	A2 Col.
• Two Weeks In Another Town.....	B MGM

U

• Ugly American, The.....	U-I
• Underwater City, The.....	A1 Col.

V

• Valiant, The.....	A2 UA
• Valley Of The Dragons.....	A1 Col.
• Valley Of The Swords.....	WB
• Very Private Affair, A.....	B MGM
• Vice And Virtue.....	MGM
• Victim.....	SP For.
• Victors, The.....	Col.
• View From The Bridge.....	A3 Misc.
• Vikings, The—Reissue.....	A3 UA
• Village Of Daughters.....	MGM
• Viridiana.....	C For.

W

• Walk On The Wild Side.....	SP Col.
• Waltz Of The Toreadors.....	B For.
• War And Peace—RE.....	A1 Par.
• War Hunt.....	A2 UA
• War Lover, The.....	Col.
• Warriors Five.....	A-I
• Watch It, Sailor.....	Col.
• We'll Bury You.....	Col.
• West Side Story.....	A3 UA
• Weekend With Lulu.....	A2 Col.
• (No Place Like Homicide) What A Carve Up.....	Emb
• What Ever Happened To Baby Jane?.....	WB
• Whistle Down The Wind.....	A1 Misc.
• White Slave Ship.....	A-I
• Who's Got The Action.....	Par.
• Wild Harvest.....	B Misc.
• Wild Westerners, The.....	A1 Col.
• Wild For Kicks.....	For.
• Woman Hunt.....	A2 Fox
• Woman In July, A.....	UA
• Women Warriors, The.....	A2 UA
• Wonderful World Of The Brothers Grimm, The.....	A1 MGM
• Wonders Of Aladdin, The.....	B MGM
• Wonderful To Be Young.....	Par.
• World By Night No. 2.....	WB
• World In My Pocket.....	A2 MGM

X

• X15, The.....	A1 UA
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Y

• Yojimbo.....	For.
• Young Guns Of Texas.....	Fox
• Young Racers, The.....	A-I

Z

• Zazie.....	For.
• Zotzl.....	A1 Col.

COMING

AMERICA, AMERICA—Stathis Giallelis
 BE CAREFUL HOW YOU WISH—(TC)—Don Knotts, Carole Cook
 BLACK GOLD—Philip Carey, Diane McBain
 CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
 DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
 GYPSY—(TC)—Rosalind Russell, Natalie Wood, Karl Malden
 NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston, Tony Randall
 PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
 PT 109—(Panavision; TC)—Cliff Robertson
 SPENCER'S MOUNTAIN—(Panavision, TC)—Henry Fonda, Maureen O'Hara
 TERM OF TRIAL—Laurence Olivier, Simone Signoret
 VALLEY OF THE SWORDS—(C)—Cesar Romero, Frankie Avalon

MISCELLANEOUS

BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
 CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
 CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
 DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
 EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
 FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
 FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
 HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
 HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Suli-strowski—Int. Film Ent.
 IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
 INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
 JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
 NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
 NOT TONITE, HENRY—C-65m.—(C)—Hank Henry—Fast buck peep show—4871 (9-27-61)—Essanbe
 SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
 SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duara—Crown-Int.
 SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
 SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Noel Meadow
 THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
 VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
 WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
 WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

CZECHOSLOVAKIAN

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

ANATOMIST, THE—D-73m.—Alastair Sim, George Cole—4876 (10-11-61)—Fair entry for art spots—David A. Bader
 CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
 COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—Union
 CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
 DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
 DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
 FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
 IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
 KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
 MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
 MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
 NEVER LET GO—MD-90m.—Richard Todd, Peter Selalrs, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—Continental
 PURE HELL OF ST. TRINIANS THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
 RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
 SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
 SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
 TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
 VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
 WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—Continental
 WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
 PARADISIO—NOV.-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nudie novelty—Fanfare
 SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed in English—Janus
 BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moria Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
 END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses—English titles—Continental
 FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
 GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—Dubbed in English—Ajay
 GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—English titles—Union
 GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
 GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
 HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
 JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
 LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
 LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
 LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—Dubbed in English—Interworld Dist.

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—English titles—Times

NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President

PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBols—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert

TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino

DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic

QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahn, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont

ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade

MANSTER, THE—MD-72m.—Peter Dynaley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior

FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental

GIRL WITH A SUITCASE—D-101m.—Claudia Cardinale, Corrado Pani—4871 (9-27-61)—Good import—English titles—Ellis

LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert

LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing

LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion

MAN WHO WAGGED HIS TAIL, THE—C-91m.—Peter Ustinov, Pablito Calvo—4871 (9-27-61)—Cute entry for art spots—English titles—Continental

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Davis-Royal

SON OF SAMSON—MD-90m.—(Totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus

THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1961-'62 and 1962-'63** **SEASONS**

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication—Ed.)

Allied Artists

6111	George Raft Story	Dec.
6016	Herod The Great	Dec.
	El Cid (Road Show)	Dec.
6201	The Bashful Elephant	Feb.
6202	The Big Wave	April
6203	Hitler	Mar.
6204	Hands Of A Stranger	Mar.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
	The Frightened City	July
	Payroll	July
	Billy Budd	Oct.
	Day Of The Trifids	Nov.
	Rider On A Dead Horse	June

American-International

610	Guns Of The Black Witch	Nov.
611	Lost Battalion	Nov.
613	Journey To The Seventh Planet	Dec.
701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
	Black Door	April
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Goliath And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	The Young Racers	Jan.

Buena Vista

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.

Columbia

604	Queen Of The Pirates	Oct.
605	Scream Of Fear	Sept.
606	The Trunk	Sept.
607	Devil At Four O'clock	Oct.
608	Loss Of Innocence, The	Oct.
609	Weekend With Lulu	Oct.
610	Everything's Ducky	Nov.
611	Mr. Sardonicus	Nov.
612	Valley Of The Dragons	Nov.
613	Mysterious Island	Dec.
614	Sail A Crooked Ship	Dec.
615	Cash On Demand	Dec.
616	Twist Around The Clock	Jan.
	Advise And Consent	June
617	3 Stooges Meet Hercules	Feb.
618	Underwater City	Jan.
619	Walk On The Wild Side	Feb.
620	Hellions	April
	Mothra	Mar.
	Best Of Enemies	Sept.
	The Notorious Landlady	July
622	Don't Knock The Twist	April
623	Experiment In Terror	April
	Belle Sommers	April
624	Safe At Home	April
	Zotz	July
	The Notorious Landlady	July
625	Five Finger Exercise	May
626	13 West Street	May
	The Wild Westerner	June
640	Only Two Can Play	Feb.
	The Interns	Aug.
	3 Stooges In Orbit	Aug.
	We'll Bury You	Aug.
	Damn The Defiant	Sept.
	Ring-A-Ding Rhythm	Sept.
	Requiem For A Heavyweight	Oct.
	Two Tickets To Paris	Oct.
	The War Lover	Nov.
	The Pirates Of Blood River	Nov.
	Barrabas	Dec.

Embassy

	La Viaccia	Aug.
	Constatine And The Cross	Aug.
	Divorce-Italian Style	Aug.
	Seven Capital Sins	Sept.
	Madame Sans Gene	Sept.
	Crime Does Not Pay	Oct.
	Love At Twenty	Oct.
	Long Day's Journey Into Night	Oct.

MGM

201	Thunder Of Drums	Sept.
203	Invasion Quartette	Oct.
250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	Oct.
60	Ben Hur	Oct.
	Swordsmen Of Siena	Oct.
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
	I Thank A Fool	Aug.
	Savage Guns	Oct.
	Password Is Courage	Nov.
	A Very Private Affair	Oct.
	Period Of Adjustment	Nov.
	The Main Attraction	Nov.
	Seven Seas To Callais	Dec.
	Billy Rose's Jumbo	Dec.

Paramount

6101	Blood And Roses	Sept.
6102	Man Trap	Sept.
6103	Breakfast At Tiffany's	Oct.
R6104	White Christmas	Oct.
6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
R6201	Rear Widow—RE	Sept.
R6203	War And Peace—RE	Oct.
	Girls, Girls, Girls	Nov.
R6204	Roman Holiday—RE	Nov.
	Wonderful To Be Young	Nov.
	It's Only Money	Dec.

20th-Fox

125	Upstairs And Downstairs	Sept.
132	Francis Of Assisi	Sept.
134	The Big Gamble	Oct.
135	Pirates Of Tortuga	Oct.
136	The Hustler	Oct.
139	September Storm	Sept.
140	Seven Women From Hell	Oct.
141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June
211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Oct.
	The Longest Day	Oct.
	Fire Brand	Aug.
	Loves Of Salammbo	Nov.
	The Lion	Nov.
	Sodom And Gomorrah	Dec.

United Artists

6126	Teen-Age Millionaire	Oct.
6128	The Young Doctors	Sept.
6129	Flight That Disappeared	Oct.
6130	Secret Of Deep Harbor	Oct.
6131	Paris Blues	Oct.
6132	The Great War	Oct.
6133	Season Of Passion	Oct.
6134	Explosive Generation	Oct.
6135	Town Without Pity	Oct.
6136	Gun Street	Oct.
6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg	Oct.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6217	War Hunt	May
	Nun And The Sergeant	May
6216	Follow That Dream	April
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6218	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
	Tower Of London	Nov.
	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
	The Manchurian Candidate	Nov.
	West Side Story	Nov.
	Taras Bulba	Dec.
	Warrior Women	Nov.
	Two For The See Saw	Dec.
	Pressure Point	Sept.
	Sword Of The Conqueror	Sept.

Universal

1612	Come September	Sept.
6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
	The Day The World Caught Fire	May
6211	Saskatchewan—RE	June
6212	The Far Country—RE	June
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	The Touch Of Mink	July
6217	Information Received	July
6219	The Spiral Road	Aug.
	The Phantom Of The Opera	Sept.
	No Man Is An Island	Oct.
	If A Man Answers	Nov.
	Stage Coach To Dancer's Rock	Nov.
	To Kill A Mocking Bird	Dec.

Warners

151	World By Night	Sept.
152	The Singer Not The Song	Jan.
153	A Majority Of One	Feb.
154	Splendor In The Grass	Oct.
155	Claudelle Inglish	Sept.
156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count Of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
	The Chapman Report	Oct.
	Term Of Trial	Nov.
	Gay Purr-ee	Nov.
	What Ever Happened To Baby Jane	Nov.
	Gypsy	Dec.

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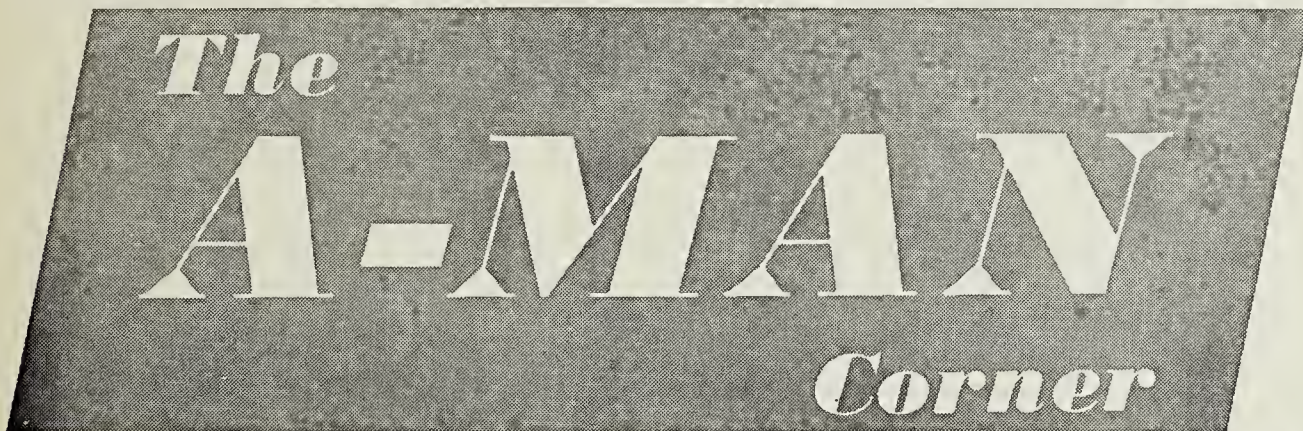
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